



--8 Coffer. 17th century (late). From the Hamilton Palace Collection.

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

CATALOGUE OF
JAPANESE LACQUER

PART I. GENERAL

BY EDWARD F. STRANGE

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INTRODUCTORY NOTE.

THIS Catalogue has been compiled by Lieut.-Colonel E. F. Strange, C.B.E., Keeper of the Department of Woodwork, from technical information mainly supplied by Mr. G. Koizumi, an artist in lacquer, who has very kindly placed his practical knowledge at the disposal of the Museum. Acknowledgment is also to be made to Mr. Hogitaro Inada, who was good enough, some years ago, to examine and describe the Japanese Lacquer in the Bequest of the late Mr. George Salting. His descriptions have since been revised in the light of the later researches of Japanese authorities.

A remarkable feature of this section of the Museum Collections is the extent to which we have benefited by the generosity of private donors. Our warmest thanks are due to those who have thus made it possible for the Museum to possess what is probably the most completely representative collection of Japanese Lacquer now exhibited in any public gallery. Special reference in this connection must be made to the Bequest of the late Mr. George Salting, exhibited, in accordance with the conditions laid down by him, in Rooms 144 and 145 on the second floor of the Museum; to the gifts made, partly during his life by the late Mr. W. C. Alexander and, after his death, by the Misses Alexander; to the collection presented by Mrs. Lilian Sage in memory of her husband, the late Mr. Edward Mears Sage; and to the two series of examples specially selected to fill gaps in the Museum Collections, and purchased by funds provided in one case by members of the family of the late Mr. Michael Tomkinson, J.P., in the other by a group of his personal friends, as a memorial of the interest taken in the subject by that well-known collector. As a memorial to another of the great collectors of Japanese Art, the late Sir William Trevor Lawrence, Bart., the members of his family enriched the Museum with one of the finest specimens it now possesses, the famous box bearing the name of MARIA VAN DIEMEN. Mr. and Mrs. W. Sutherland also gave a most interesting series of drinking vessels, which are exhibited in a separate case.

The series of medicine cases (*Inrō*) in the Museum is of such extent as to require a separate volume of this Catalogue (Part II). Even more than

in the case of the general collections, we are indebted to private donors for our strong position in this section. Indeed, upwards of 95 per cent. of the specimens exhibited were acquired in this manner. The Salting Bequest, and Alexander and Sage Gifts, each included a very considerable number; but the salient feature of the Collection is the fine series of 286, mostly with *netsuke* and *ojime* attached, and almost in every instance of first-rate quality, generously given by Mr. R. A. Pfungst.

Mrs. Sage also made a special gift of *netsuke* to equip in this respect the *inrō* presented by her.

CECIL H. SMITH.

HISTORY.

THE authentic development of lacquer-ware as a Fine Art took place during the Heian Period (A.D. 782—1192), beginning with the establishment of the seat of the Imperial Government at Kiōto and terminating, practically, with the final extinction of the Taira clan (Heike) at the battle of Dan-no-ura (A.D. 1185). This period saw a notable advance in all the arts, especially in relation to the spread of Buddhism; but was also remarkable for the beginnings of a characteristic Japanese national art, which now began to break loose from the Chinese influence that, at first, had enslaved it. Lacquer was used in the decoration of important buildings, as, for example, in the Hōō-dō (hall decorated with Hōō birds) of the Byōdō-in at Uji, a 9th-century villa converted into a monastery by Fujiwara Yorimichi (A.D. 1053). During the 8th and 9th centuries an interesting use was made of the same material in the form of statues constructed with lacquer composition (*kanshitsu*); a process derived from the Chinese, which, however, was soon entirely superseded by carved wood. Apart from its employment as an adjunct to the arts of architecture and sculpture, lacquer was established on a firm basis as one of the higher handicrafts, while the commercial importance of the growing industry was recognized by a series of edicts relating to the planting and registration of lacquer trees, provision for the receipt of lacquer in part payment of taxes from the districts where cultivation was flourishing, and the organization of officials of various grades to superintend the industry. Many kinds of domestic utensils were now produced in lacquer-ware ; and as early as the year A.D. 905 sumptuary regulations began to appear regulating not only the dimensions of these, but the quantities of lacquer and other materials permitted to be used in each case. These utensils were generally of either black or red polished lacquer, though green is sometimes mentioned.

In the year A.D. 794 the Emperor Kwammu definitely fixed the seat of the Imperial Government at Heianjō (afterwards called Kiōto), in the province of Yamashiro. This step resulted in a considerably increased demand for lacquer-ware of high quality for ceremonial and other use, and was largely influential in developing the more artistic branches of the handicraft, which, indeed, was directly patronized by some of the Emperors and members of the Imperial Family. For instance, in A.D. 849 the Empress Dowager gave to the Emperor Nimei, on his 40th birthday, ten cabinets

in black lacquer with surface decoration of gold plaques (*hiōmon*) containing silks. The Emperor Kwazan (A.D. 985—986) is said to have made lacquer-ware with his own hands, and particularly a writing box with a design of Mount Horai and a flight of cranes¹ in makiye. A few authentic specimens of the period still remain; and reference may be made to one in particular, namely, the famous case for Buddhist Scriptures preserved at the Ninnaji Temple, Kiōto. This was made by order of the Emperor Uda (A.D. 888—897) to hold the thirty volumes of the doctrine of the Shingon sect brought from China by the priest Kōbō Daishi. It is described as of black lacquer sprinkled with gold dust (one account mentions silver also), with designs of Buddhist angels, scrolls, foliage, etc., in makkin-rō.² A reproduction was exhibited in the Japan-British Exhibition of 1910 (No. 372). The Kokka (No. 212) describes the Heian Period as “the golden age of our lacquering art,” but this must be taken to refer to the fact that this period saw the foundations laid which made possible the progress of later years.

KAMAKURA PERIOD (A.D. 1192—1333).

The close of the Heian Period was marked by the famous struggle for supremacy between the Minamoto and Taira clans, following the decay of the Fujiwara family, who had for long practically controlled the Government. Yoritomo, the leader of the Minamoto, finally defeated and destroyed the Taira at the Battle of Dan-no-ura, and set up a new effective Government at Kamakura, although the seat of the Emperors, rulers only in name, remained at Kiōto. During this period the technical processes were further improved, marked features being the development of inlay in gold, silver, and shell, and the illustration of poems by this means in combination with the use of gold dust, the Chinese characters of the poem being interwoven with the design (*ashide-ye*). Illustrations of the style are to be found in the Kokka, Nos. 236 and 248, and an example was shown in the Japan-British Exhibition (No. 378) from the collection of the Marquis Hosokawa Morishige. Each of these is traditionally associated with Yoritomo. The Museum possesses a later specimen (No. 318) (see page 92). The process called *kamakura-bori*, carved wood thickly lacquered in red or black, dates from this epoch and flourished till the close of the succeeding (Ashikaga) period. In the 18th century it was, however, revived to some extent. Japanese writers also attach importance to the manufacture of domestic utensils in polished black or red lacquer carried on by the monks of the Temple of Negoro-ji Kii (and hence known as Negoro-nuri) until their systematic brigandage was suppressed by Toyotomi Hideyoshi in A.D. 1585. It seems to have been,

¹ Kokka. Vol. XII, pl. 42. ² Illustrated in *Hist. de l'Art du Japon* (Paris, 1900), p. 101, and in the Catalogue of the Japan-British Exhibition, 1910, Plate 232.

however, merely an early instance of the commercial use of lacquer, and the style is still practised at Kiōto. A special branch of art, taking its name from the period, *Kamakura-bori*, also arose during this epoch, evidently under an inspiration derived from the Chinese. The original work of this nature is described as having designs generally of peonies, plum blossoms, diaper, key and cloud patterns carved in wood and lacquered in red over black. In point of view of design, however, the main point of progress is shown in the development of characteristically Japanese treatment of landscape and flower subjects, such as the famous Chōseida box in Tokugawa Collection,¹ in which the design is perfectly developed in flat strewn gold (*makiye*), nashiji and pewter.

ASHIKAGA PERIOD (A.D. 1336—1573).

The internece wars which culminated in the overthrow of the Kamakura Shōgunate involved the destruction of the town of Kamakura, and Ashikaga Takauji, the founder of the new regime, fixed the seat of his Government once more at Kiōto. The country remained in a disturbed state almost uninterruptedly until the next dynastic change in the Shōgunate; and yet it was this period which saw the greatest developments which had yet taken place in Japanese art generally and that of lacquer in particular. These occurred largely under the influence and patronage of the Shōgun Yoshimasa who after holding office for two years only retired to Higashiyama, Kiōto, in A.D. 1451, and devoted himself to a life of luxury. He gave great impetus to the cults of the Tea Ceremony and Incense Ceremony, and maintained many artists of distinction, particularly Kōami Dōchō, Taiami, Seiami and Igarashi Shinsai. The Ashikaga Period saw the rise and perfection of lacquer decoration in relief (*takamakiye*), and though nashiji had been used already for a considerable time, it now also approached—though it cannot be said to have reached—its most complete technical excellence. The collections in the Museum illustrate this growth—not so fully, perhaps, as might be desired, but sufficiently to give an idea of the successive stages. The fine box (No. 92A) with the butterfly pattern in flat gold and nashiji, is certainly of the earliest Ashikaga Period, and may go back even to the later Kamakura times; while several 15th and 16th-century examples can be referred to. To the Tea Ceremony was due the invention of several new forms, e.g., the date-shaped tea jar (*natsume*); and, in accordance with the ostentatious simplicity of the Zen sect of Buddhists, the use of black lacquer of the finest quality became fashionable. Some wonderful work in inlaid shell was also executed about this time, of which a writing box in the collection of Lord Swaythling is an exceptional example.

¹*Kokka*, XXIII, No. 266.

The fame of Japanese gold lacquer now spread to China, and it is recorded that Chinese lacquerers came to Japan to learn what they could of the Japanese method—though China has never, as a matter of fact, produced anything to compare, in the same class, with the various Japanese methods of using gold in lacquer decoration.

MOMOYAMA (OR TOYOTOMI) PERIOD (A.D. 1574—1603).

The disastrous civil wars, in the midst of which the Ashikaga Shōgunate collapsed, dispersed for a time the groups of lacquer artists, and perhaps checked the progress of the art. Yet one may note the stimulus given by the widow of Toyotomi Hideyoshi in the erection of the Kōdaiji Temple at Kiōto, with lacquer decoration in a special style (*Kodaiji-makiye*), and still containing lacquer-ware in that style presented by her. The Museum possesses an example (No. 776) with an inscription associating it with this Temple. More important was the foundation of an independent school of lacquer artists by Hon-ami Kōyetsu (1557—1637), whose simple yet striking designs were executed in high relief, with large masses of metal or shell inlay, and in a manner entirely free from any of the prevailing conventions. His follower, Kōrin, at a later date, used many of his themes and gave still wider vogue to his methods, which have been imitated down to the present time; and, curiously enough, are more in accordance with the recently prevailing popular idea of Japanese decoration than anything done by the more orthodox. Captain Brinkley suggests that his inspiration was derived “from the illuminated *sutras* of the 12th century.”¹

Under Hideyoshi the arts again revived. He himself was a keen and lavish patron, and the internal peace now secured for Japan had its immediate effect. Moreover, the establishment of the feudal system on its new, comparatively subordinate, lines aided in this direction. Free, compulsorily, from the old, continual family warfare, the new daimyō—“some of whom were ex-chieftains of banditti or pirates”²—revelled in luxury, and the attachment of artists and skilled artisans to their households was one form in which their desires found expression. Hideyoshi himself was a great patron of the Tea and Incense Ceremonies. A wider knowledge of Chinese and Corean arts was the result of his warfare overseas; and it was under his rule that Christianity—encouraged, at least tacitly, by his predecessor Oda Nobunaga—so largely developed. Two Japanese missions visited Europe, and the Dutch, Portuguese and, for a short time, the English, had trading stations in Japan.

¹ Brinkley (F.), Japan, Vol. VII, p. 347.

² Official Guide to Eastern Asia (published by the Imperial Japanese Government Railways), Vol. II, p. xci.

TOKUGAWA PERIOD (A.D. 1615—1867).

With the death of Hideyoshi and the assumption of power by the first Tokugawa Shōgun, Ieyasu, this breath of fresh air came to an end. The Tokugawa Shōgunate did not immediately restrict intercourse with foreign nations, but after the elimination of Christianity at Shimabara in 1637 the country was finally closed, except for the insignificant Dutch and Chinese factories at Deshima and Nagasaki. The Chinese influences remained powerful, so far as lacquer processes and especially designs were concerned, till well into the 18th century—processes such as those of the so-called Somada work (fine shell inlay on black), *chinkinbori*, carved red and black lacquer, for instance. But the purely Japanese methods developed rapidly in technical skill, and—paralleled by the growth of the Popular School in Painting and Colour Printing (*Ukiyo-ye*), and due perhaps to a similar trend of popular opinion—the School of Kōyetsu was enlarged by the efforts of Kōrin (1661—1716) and his followers, and the work similar in tendencies by Ritsuo (1663—1747) and Hanzan (18th cent.).

The Shōgun Ieyasu established at Yedo (the modern Tōkiō) the great school of lacquer artists which has flourished ever since, at the head of which, in its beginning, were the Kōami Choan (Kōami 8th) and Koma Kitō-ye, the founder of the famous Koma family, who was appointed Court Lacquerer to the Shōgun Iyemitsu in 1636 and died in 1674. His successors held this appointment for eleven generations (see Introduction to Part II of this Catalogue). This period saw the introduction of the characteristically Japanese object, the medicine case (*inrō*), as well as of other new forms; and the art henceforward followed the lines which are best known to European students. The set of three stands with complete furniture, made by Kōami Nagashige in 1637 as a wedding present by the Shōgun Iyemitsu to his daughter Chiōhime, on her marriage with the Daimiō of Owari, is considered by Japanese authorities to be the finest example extant of Japanese lacquer.¹ It is now in the collection of the Marquis Tokugawa.

Other notable artists and founders of distinctive styles were Yamamoto Shunshō of Kiōto, who died in 1682 at the age of 63, and whose followers continued for ten generations, the later of which are responsible for most of the work signed with that name; Kajikawa Kūjiro, also of Kiōto, the head of the Kajikawa school, whose many members also continued until well into the 19th century, signing, as a rule, with the name of the school only, but with jar-shaped seals of great variety, the identification of which with particular masters has not yet been elucidated; and Shiomi Masanari, who worked at Kiōto about 1716—1736 and also transmitted his name to several generations of pupils, who were especially distinguished for their

¹ Hist. de l'Art du Japon (Paris, Exhibition, 1900), Plate LXVII.

fine *togidashi*, a process which attained its greatest measure of perfection during the 18th century. But again, students must be warned that most of the signed pieces of this class belong to the later period.

It is perhaps natural that Japanese authorities should attach greater importance to styles somewhat earlier in date than those which appeal more strongly to us. For them the productions of the Genrōku Period (1684—1704) represent the high-water mark of the art—a time of hitherto unexampled luxury in Japan which certainly saw great developments of all the arts and handicrafts. Apart from the independent methods and styles, already referred to, of Kōrin and Ritsuō and their followers, design was then still largely dominated by Chinese influence and that of the classical Japanese schools—bold and broad in treatment, with an effort to translate the noble brush-work of the great masters of painting by means of the perfected relief-decoration (*takamakiye*). Towards the middle of the 18th century the technical skill of the craftsman had its inevitable result of overwhelming with detail the old simplicity of design. The cabinets and boxes made especially for the Incense Ceremony about this time, while still retaining more than a tradition of the earlier design, are so exquisitely finished in workmanship that we cannot help admiring them—perhaps even to excess. The same criticism applies to the later productions in the wonderful process of *togidashi*, in which we forgive the merely pictorial and not very intellectual subject for the sake of the mastery of its execution. One man only, at the end of the story, recaptured much of the old spirit without losing the refinement of skill gained by later generations. Shibata Zeshin, who died only in 1891, was born in 1807, and at the age of eleven became a pupil of Koma Kwansei. His work will bear comparison with that of many earlier masters, even with the greatest; and especially in regard to his *inrō* (see Part II) he is undeniably of the first rank. He maintained a standard of fine execution long after gold and colours had become degraded and design was but a mere echo of outworn themes.

The art of fine lacquer-ware is practically at an end. Some few men remain who are still competent to do good work if the opportunity were given them. But the process is so slow and so laborious that, under modern commercial conditions, they could rarely get any adequate reward for their time and toil. The feudal system provided these men with opportunities for doing their best such as can never recur; and it is to be feared that part of the price Japan has paid for her political and social renaissance is the loss of her old skill in the arts and crafts.

TECHNIQUE.

IT is essential, in the first place, to clear up an unfortunate confusion of terms which has existed both in France and England since the 17th century, due to the general application of the term *lacquer* to the lacquer-ware of the Far East (China, Korea, and Japan), that of Burma and India, and the artificial solutions of various resins or gums in turpentine, etc., with which European imitations of the Far Eastern wares have and are still being made. Burmese lac is the gummy deposit of an insect, the *Coccus lacca*. Lacquer, properly so called, is the sap of a tree, the *Rhus vernicifera*, which, though it can be and is, as a matter of fact, frequently adulterated, was, during the best period, used in its natural state, subject only to the removal of impurities and an excess of water.

The trees are tapped, when about ten years old, during the season from June to September, horizontal incisions being made from the foot of the tree upwards and in groups alternately left to right. Branches, of a diameter of one inch and upwards, are also tapped, the bark having first been removed. The smaller branches are cut off, steeped in water for about ten days, their bark then tapped and the sap collected, producing a special quality of lacquer (*seshime*) which is used for particular purposes.¹ This process necessarily results in the death of the tree; but the wood, when of sufficient size, has some value for carpentry. From the root five or six shoots grow which become available in six or seven years, and this growth recurs for a considerable length of time before the plant becomes exhausted.

In the early days of the industry the cultivation of the lacquer tree was sedulously encouraged by the Japanese Government. In suitable districts planting of a certain number of trees, in proportion to the size of holdings of land, was enjoined by Imperial decree. As early as the 6th century A.D. a high official associated with the industry is mentioned in the Japanese Chronicles, and not long afterwards it appears that both lacquer and lacquer-wares were allowed to be received in payment of taxes from the lacquer-producing districts. Further encouragement was given by various decrees requiring the use of lacquer for certain special purposes, some of which are mentioned below.

¹ Quin (J. J.), Report by H.M. Acting Consul at Hakodate on the Lacquer Industry of Japan, 1882. Rein (J. J.), The Industries of Japan, 1889. Brinkley (F.), Japan, 1904, Vol. VII.

The raw lacquer, obtained as above, is a thick greyish emulsion which, on exposure to the air, turns yellow-brown and then black. It contains from 10 to 34 per cent. of water, a very small proportion of volatile acid, an albuminous substance to the extent of from 1·7 to 3·5 per cent., from 3 to 6·5 per cent. of a gum similar to gum arabic, and—its distinctive ingredient—from 60 to 85 per cent. of urushic acid ($C_{14} H_{18} O_2$).¹ The volatile acid is believed to be responsible for a mildly irritant poison to which workers are subject if easy precautions are not taken. The berries of the tree furnish a vegetable tallow or wax which is of substantial value. Specimens of the tools used in extracting the sap, as well as lengths of tree trunk showing the cuts and of other tools and materials used in the industry, can be seen in Museum No. 1 of the Royal Botanic Gardens, Kew.

The preparation of the lacquer for use is a comparatively simple matter. The sap is pounded and stirred in shallow wooden tubs to give it uniform liquidity, strained through cloths to remove physical impurities, then slightly heated over a slow fire or in hot sunshine, and stirred again to evaporate the excess of water. At this stage various ingredients are added to adapt it for different purposes.

At this point it may be convenient to draw attention to those characteristics which give to the lacquer of the Far East its pre-eminence over all other kinds, natural or artificial. It has the peculiar quality of attaining, in the presence of moisture, an extreme hardness. Indeed, it might almost be said that to dry, it is put in a damp box; though that does not accurately represent the process that takes place. As a matter of fact, the use of the damp box for this purpose is an essential operation many times repeated in the course of the making of a piece of lacquer-ware. The hardening thus produced is such that a coat of lacquer can be ground with whetstone to any required degree of fineness and given a wonderfully brilliant polish—superior even to that of enamel or pottery glaze—with fine burnt clay, deer-horn ashes, or similar substances. Lacquer thus treated will resist heat or acid. On its way home the ship containing the Japanese exhibits at the Vienna Exhibition of 1878 was wrecked, but, on the recovery of the cargo some eighteen months afterwards, the lacquer was found to have been quite uninjured by the prolonged immersion in sea-water. Lacquer-ware is used to a great extent by the Japanese for ordinary domestic purposes—table-ware and the like—cleans easily and does not stain. Its greatest enemy is bright light, which seems to produce a sort of fading and decomposition, polished lacquer losing its gloss and becoming parched in appearance, the black especially becoming brown in tone.

The basis of almost all lacquer-ware is wood—generally a sort of pine of a soft and even grain and worked, in the smaller pieces, to an amazing

¹ Korschelt (O.) and Yoshida (H.), *The Chemistry of Japanese Lacquer*, in *Asiatic Soc. of Japan, Trans. XII*, pp. 182–220; and Rein (J. J.), *op. cit.*

thinness and evenness of texture; though the larger articles, such as cabinets, etc., have, of course, the substance necessary for the requisite strength of construction. When the woodwork has been finished by the joiner all projections, such as knots, pin-heads, etc., are smoothed away; cracks, joins, and any remaining irregularities are luted with a composition of rice-paste and *seshime* lacquer, till the whole presents a perfectly even surface. It is then given a coat of *seshime* lacquer to fill up the pores of the wood and to provide a basis suitable for the succeeding processes. In the case of a piece of very fine lacquer these may amount to twenty or thirty or even more successive operations, the nature of which may, quite briefly, be indicated as follows : On the wood as already prepared a coat of lacquer composition is laid and ground smooth with whetstone. Next comes a finer composition, including burnt clay as well as lacquer, and another surface grinding, when the object is laid aside to dry for at least twelve hours. Then comes an adhesive paste of wheat flour or rice flour and lacquer, over which is very smoothly laid a coat of hempen cloth (or, more rarely, paper), and another drying of twenty-four hours. The cloth is then smoothed with a knife, given another coat of the fine lacquer composition, dried, and this process repeated several times. A coat of a very hard lacquer is now applied, entailing a lengthened drying period, and the surface ground fine. When quite hard, eight or ten more coats of lacquer of various qualities are given, each needing time to dry and each being ground with whetstone and polished. The article is now ready for the decorative artist to begin. So far he has not been concerned, the whole of this preliminary work being carried out by a separate class of artisan. A series of boxes, illustrating in a very simple manner these preliminary stages, is exhibited in the Museum. I have estimated that the time taken in these preliminary operations only, and irrespective of the periods of actual working, cannot amount to less than eighteen days in the case of work of really fine quality.

The lacquer artist, who is responsible for the decoration, has at his command a number of processes which are set forth in detail below. His design was generally drawn out in outline on the object with a thin paste of white lead or colour, or on paper in thin lacquer, tinted with red oxide of iron, and transferred to the object while the lacquer was still wet. Examples of these transfer drawings can be seen in the Department of Engraving of the Museum. Gold or silver dust was applied on the drawn or painted decoration with a quill or small bamboo tube, sometimes with a dust sieve to hold up the coarser particles and secure even distribution. In the case of *hirame* or *kirikane*, where small fragments of gold or silver foil had to be applied separately, a specially pointed wooden tool was used. In the Salting Collection there is a box (No. 94) decorated to a considerable extent with *kirikane*, but although the squares of foil are unusually large in size

they number approximately 500 to the square inch, each of which had to be applied separately—a fact which will convey some idea of the labour involved. In addition, gold and most other metallic powders or filings, etc., require several polishing processes after having been applied to the lacquer, in order to bring out their lustre. Up to about the end of the 18th century the gold used was practically pure, but afterwards it was much adulterated, and tin, copper, or bronze dust, etc., often used in substitution—though the leading artists still kept up a good standard. The processes also were simplified to save labour, and modern lacquer can often be detected by the appearance of the grain of the cloth on the surface. At its best, however, the results obtained by the ingenious, complicated and laborious processes employed, of which the above is a mere outline, were such as to justify the opinion that fine Japanese lacquer-ware of the best periods is probably the most perfect product of the handcraftsman's skill that the world has ever seen.

GLOSSARY OF TECHNICAL TERMS.

AO-GAI - - - - See RA-DEN.

CHIN-KIN-BORI - - - (Sunken gold carving.) Shallow engraving traced with gold lacquer. The process was derived from the Chinese, and is said by some Japanese authorities to have been introduced at Nagasaki in the period Kiōhō (A.D. 1716—1735), but the Museum has a deeply engraved example to which an earlier date is assigned. During Kwansei Period (A.D. 1789—1800), Ninomiya Tōhei, a doctor of Yedo, was famous for this work, and is said to have used the teeth of rats for his engraving. He used flowers and birds as motives of decoration.

FUN-DAME - - (Powder ground.) - Fine gold or silver powder worked to a flat dull surface finish.

GU-RI - - - (Crook ring.) - Carved lacquer in successive layers of varying colours, the ornament—generally scrolls—cut deeply, in lines of V-shaped section, so as to show the edges of the various layers.

HAK-E-ME - - - (Brush eye.) - Lacquer surface showing brush-mark.

HIRA-MAKI-YE - - (Flat sown picture.) - Decoration in low relief, the surfaces in the same plane, built up with lacquer only, and without a foundation of composition.

HIRA-ME - - - (Flat eye.) - Small pieces of sheet gold or silver, irregular in shape, placed separately on surface; or, in the case of hirame-nashiji, sunk in lacquer in the same manner as nashiji.

KAMA-KURA-BORI - Wood carved in relief and lacquered, originally, as a rule, in red on black, but later in other colours. Said to have been first made when Yoritomo established the Shōgunate Government at Kamakura (Kenku Period, A.D. 1190—1198). The designs were generally peonies and plum blossom, broadly treated on a diapered ground (*hana-bishi*). This style disappeared at the end of the 16th century, with the fall of the Ashikaga Shoguns, but has since to some extent been revived.

KIN-JI (Gold ground.) The ground covered with gold lacquer.

KIRI-KANE - Sheet gold, silver, cut in squares or rectangles and inlaid separately as a mosaic. This process was in use at least as early as the middle of the 15th century.

(Cut metal.)

MOKU-ME (Wood eye.) Imitation of the grain of wood.

NASHI-JI (Pear ground.) Small flakes of gold or silver sunk to various depths in lacquer; made by placing the metal on the ground and covered with successive layers of lacquer, each of which is hardened before the next layer is applied. When the required thickness is obtained it is polished down to an even surface ; this produces a range of colour from gold to deep red or brown, varying with the depth : the effect in good work being as if the flakes of gold were seen in ice. Nashiji is said, in the *kōgei shirō*, to have been in use as early as the year A.D. 905. The process reached its fullest development about the middle of the 15th century, under the influence of the Shōgun Yoshimasa (A.D. 1449—1471).

HIRA-ME-NASHI-JI Hirame (*q.v.*) sunk in lacquer in the same manner as the gold flakes of nashiji.

MURA-NASHI-JI
(Uneven nashiji.) Nashiji not evenly distributed, but massed in irregular shapes.

GIŌBU-NASHI-JI - Nashiji mingled with large flakes of sheet gold, generally on the upper surface. The name derived from the name of the artist, Gyōbu, who is said to have invented it, about the beginning of the 18th century.

NEGORO-NURI - - - Mottled red and black lacquer on carved wood (see p. 4).

RA-DEN - - - (Decoration of shell and metal.) *Ra* is a name derived from the Chinese for the sazaye-shell (*Turbo cornutus*). Decoration (originally floral) of inlaid shell, generally in combination with gold or silver leaves and pewter; called also kanagai. The shells used were chiefly the *ōmugai* (*Nautilus*), *yakugai* (pear-shell), *chogai*, etc., and, from the beginning of the 17th century, *awabi* (sea-ear). The latter work, green and blue iridescent shell, is called *aogai*, and is said to have been introduced from China by Chōbei, hence called *Aogai Chōbei*. The use of raden in Japan dates back to the 8th century A.D., and articles decorated in this style are still preserved which were given to the Tōdaiji Temple, Nara, by the Empress Kōken in the year A.D. 756. It was largely used for sword scabbards, etc., and even for Temple decoration on a large scale (the Hō-ō-dō at the Byōdō-in, Uji, A.D. 1052, etc.). A variety of *aogai*, but thin and small in detail, is commonly termed somada style, after the artist who is said to have introduced it from China.

RŌ-IRO - - - (Wax colour.) - Term applied especially to polished black lacquer of finest quality involving eighteen to twenty-eight processes. The use of black and red lacquer is referred by Japanese authorities to the period of the Emperor Temmu (A.D. 673—686), when the black is said to have been made by a mixture of soot with lacquer. But it does not seem to have been highly appreciated until the period of the great development of the Tea Ceremony, when the famous master Rikiū set the fashion of using black utensils during the second half of the 16th century. Probably the highly finished black called *rō-iro* dates from this period. Nuritate (painted) *ro-iro* is thinner in body and colour than *shitate* (finished) *ro-iro*.

SABI-JI - - - (Rust ground.) - (Rust.) Lacquer imitating surface of old metal, generally iron.

SHUNKEI-NURI -
(Shunkei lacquer.)

- Transparent red-brown lacquer used as a finish. Originally said to have been invented by a lacquerer named Shunkei, of Sakai, in the second half of the 14th century, as a polish for natural wood, the lacquer being mixed with a small quantity of egoma oil, to give transparency and a smooth finish without the ordinary polishing process. In Kwanyei Period (A.D. 1624—1643) the characteristic colour seems first to have been used under the direction of a famous Tea Ceremony expert, Kanamori Sōwa of Hida. This process has since been largely developed for ordinary use. A variety lighter in colour is called Noshiro-nuri, and is said to have been invented by Yamauchi Sankurō of Hida, about A.D. 1663—1686.

TAKA-MAKI-YE -
(Raised sown picture.)

- (High gold lacquer.) Decoration modelled in lacquer composition in relief and of varying height. The relief is built up on a foundation of a putty made with lacquer, fine charcoal or other powder, white lead, lamp-black, or similar substances, camphor being sometimes used to make it work easily. This relief is then lacquered, and often enriched with kirikane, gold or silver foil, shell, etc.

TAME-NURI -
(Pool painting.)

- Dark brown-red transparent lacquer used as a finish to coloured lacquer, to which it gives a special quality.

TOGI-DASHI -
(Polishing out.)

- Design built up with lacquer, often of gold, silver, and various colours, covered with successive layers of lacquer, and then rubbed down to an absolutely even polished surface.

TSUGARU-NURI -
(Tsugaru lacquer.)

- Lacquer of mixed colours ground to a smooth surface. This process is akin to that of wakasa-nuri (*q.v.*), but only coloured lacquers are used. Interesting examples of solid lacquer worked to this surface are in the Museum Collection; some made from the waste lacquer which accumulates in the pots in which the lacquer artist wipes off the superfluous lacquer from his brush. The name is that of the Daimyō of Tsugaru, whose estate was famous for this class of work.

TSUI-SHU (Heap red.)	-	(Red.)
TSUI-KOKU (Heap black.)	-	(Black.) Carved lacquer. Said to have been introduced into Japan during the second half of the 15th century and copied from the Chinese method by a lacquerer named Monniu. A thick coat of lacquer (more than ten layers) is laid on, and then carved to the requisite depth, in red or black, or both, and sometimes with other colours in addition, the surface layers being so cut away as to bring out the required colour beneath. This work was often imitated with carved wood covered with lacquer, and also with a composition of lacquer, ochre, glue, and wheat flour. In the latter case a stamp is often used to impress the whole or parts of the design. The designs of tsui-shu, tsui-koku and their imitations are generally in Chinese style.
URUSHI-YE (Lacquer picture.)	-	Decoration painted with lacquer in black or colours.
WAKASA-NURI (Wakasa painting.)	-	Mottled lacquer of various colours, black, white, gold or silver. The different coloured lacquers are overlaid at various angles so as to produce patterns of cloud-forms, whorls, or simply a mottled effect when rubbed down to a level surface. The process is said to be of Chinese origin. For white, egg-shell is used. The name is that of the province where it was chiefly made.
YASURI-KO (File powder.)	-	Gold or silver filings sprinkled on surface, sometimes so closely as to resemble, at first sight, fundame (<i>q.v.</i>).
ZOGAN-NURI (Inlay lacquering.)	-	Imitation of cloisonne enamel subjects are outlined with gold or silver wire, but sometimes the cloisons not rubbed down.

ZOKOKU-NURI -
(Zōkoku painting.)

- Design carved out and filled up with coloured lacquer and rubbed down to a surface similar to that of togidashi. Said to have been invented by Tamakaji Zōkoku at the end of the 18th century.

ZONSEI-NURI -
(Zonsei painting.)

- The technique is very similar to Zokoku-nuri, but the designs are mostly in conventional pattern, and the colour scheme is like Wakasa-nuri, irregular and mottled. The name is that of the inventor.

ARRANGEMENT OF THE CATALOGUE.

IN the case of lacquer-ware, it does not appear to be possible to classify the objects under the names of the artists who made them. In the first place, the proportion of signed pieces is very small, and it must be said quite definitely that little reliance can be placed on a number of the signatures in any collection. On the one hand, signatures of well-known artists appear on work which is obviously perhaps a century or so later in date than the period of the man concerned ; and it should not be too hastily assumed that examples of this class are forgeries in the ordinary sense of the word. The habit of copying has been a characteristic of the arts of the Far East from time immemorial, and no doubt a proportion of these late imitations are due to this practice. In the notable case of Kōrin, a selection of 100 of his designs was published by Hōitsu—himself a lacquer artist—on the 100th anniversary of his death (1815), and a supplementary series in 1826. These publications coincide in date with a very considerable output of Kōrin imitations. Hōkiō Shunsen, in 1759, published another series of designs which were afterwards reprinted, and there are other instances. Again, there is the difficulty that so many men, working at different periods, used the same signature, which is almost always in formal characters and has no calligraphic qualities. Several of the more conspicuous cases have already been mentioned. So that it has seemed better to abandon altogether the question of attribution to particular artists—at all events, until Japanese experts are prepared to speak with authority on the subject. At present, those in the best position to give opinions decline to do so, pending further investigation of documentary and other evidence.

On the other hand, the development and decline of technique appears to furnish a fairly reliable basis for classification, and one that is, in itself, instructive from every point of view. It has therefore been adopted, with an approximate division of time, into three periods for each century, viz., *Early*, *Middle*, and *Late*. It will be understood that these are only approximations, but the classification on these lines has been arrived at after study of a very large number of examples and comparison with the (relatively) authenticated specimens in Japanese collections, reproduced in such publications as the *Kokka* and the official "Histoire de l'Art du Japon," published in connection with the Paris Exhibition of 1900.

It has also been thought that the Collection could more easily be studied if the objects therein were grouped according to their use. Thus

all those associated with the art of writing are brought together, those used in the Incense Ceremony, and so on.

The different processes employed overlap and are used in combination to so great an extent that classification on this basis could not be attempted; but so far as possible the descriptions of the technique have been treated uniformly in each title—that of the most conspicuous subject, at first sight (e.g., the cover of a box), being first given, in order to help the student to identify the object with the Catalogue.

Briefly, then, the arrangement is as follows :—

1. By groups of related objects.
2. By the particular classes forming such groups.

The objects in the latter categories are arranged chronologically, such as bear signatures being placed together, in alphabetical order at the beginning of each period. Part I of the Catalogue includes the whole collection with the exception of the group of medicine cases (*inrō*), which are so numerous as to call for a separate volume, in which the nature of the subject has made possible some slight modification of the above scheme.

Sizes are in inches, the height being first given.

EDWARD F. STRANGE,
Keeper of the Department of Woodwork.

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CATALOGUE

WRITING BOXES (*suzuri-bako*).

1. WRITING BOX. Cover and sides with ferns in gold hiramakiye, partly on inlaid pewter, on black. Inside of cover, chidori and waves in gold takamakiye and hiramakiye and sun in pewter. Tray with ink-stone and water-bottle and socket in carved pewter. Interior, nashiji. Pewter rims.
15th century (early).

2 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$ in. W. 48—1922.
One side cracked and lacquer cracked inside cover; pewter perished. Plate I

2. WRITING BOX. Cover and sides with powdering of kiri badges in pewter, brass and shell inlaid on nashiji. Inside of cover a circular ornament, arabesque in character, with similar badges and formal ornaments inlaid in pewter. Frame brown, powdered with gold leaf and with octagonal ink-stone. Pewter rims.

16th century (early).
2 in. by 9 $\frac{3}{4}$ in. by 9 in. W. 88—1922.
From the *Harding Smith Collection*. Plate II

3. WRITING BOX. The cover decorated with two fans with plum blossom and autumn flowers, and conventional stream in gold takamakiye enriched with kirikane, on black; inside the cover a rustic bridge overhung by a willow tree on nashiji on red. Tray and interior with similar willow trees. Base, scattered nashiji on brown. Ink-stone, brass water-bottle and cake of Chinese ink with inscriptions. Pewter rims.

16th century (late).
1 $\frac{1}{2}$ in. by 5 $\frac{1}{4}$ in. by 5 in. 692—1901.
From the *Bowes Collection*.

3a. WRITING BOX. Domed cover, with Shinto priests crossing a bridge over a stream, *chidori* and clouds; in gold takamakiye of very low relief, silver foil and silver kirikane, on black; sides with *chidori*. Inside cover, a fishing-boat, reeds and *chidori*. Tray with reeds; frame with

water-bottle of copper, chased with chrysanthemums; ink-stone with gold lacquer on rims and base. Interior, black.

17th century (early).

2 in. by 9 in. by 8 $\frac{1}{2}$ in.

W. 181—1923.

4. WRITING BOX. Mandarin ducks on rock by a stream; in gold and silver takamakiye enriched with kirikane on coarse nashiji on black. Inside of cover, a mountain scene with temple and summer pavilion by a lake, tray with similar scene. Fitting, with ink-stone and gilt bronze water-bottle in form of acorns, knife with handle and case of carved wood lacquered red and cake of ink. Pewter rims.

17th century (middle).

1 $\frac{1}{2}$ in. by 9 in. by 8 $\frac{1}{2}$ in.

823—1869.

The blade of the knife is signed, Kinkwazan Kiyonaga.

5, 5A. WRITING BOX AND BOX FOR DOCUMENTS. Lacquered bamboo plaited in diapered pattern in two shades, each with a group of fishes, shell-fish and sea-weed, in lacquer composition, carved and lacquered wood, pottery, tortoiseshell and horn, the sea-weed in green urushiyé. Borders, silver fundame with karakusa scrolls in gold hiramakiye at the angles. The writing box contains a frame with ink-stone in form of Shōki in green, black and yellow pottery and water-bottle in bronze in shape of a fish, on the upper surface of which are shells in other metals. Interior and base, dark brown.

17th century (late).

2 in. by 9 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in. (*Writing-box*).

W. 56—1922.

4 in. by 15 in. by 10 $\frac{1}{2}$ in. (*Document-box*).

W. 57—1922.

Document Box signed, Muchuan Ritsuō.

Water-bottle signed, Yasuchika.

Tomkinson Memorial Fund.

Plates III, IV

6. WRITING BOX. Cover and sides with flowers, butterflies and rocks; in takamakiye of gold and silver, and gold and silver kirikane on tortoiseshell. Inside cover, a group of mountain peaks with Chinese houses and pine trees in gold takamakiye and gold and silver kirikane on nashiji. Tray with ink-stone, carved and gilt with cherry blossom and brass water-bottle. Interior, nashiji; rims and edges, fundame; base, black.

17th century (late).

1 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

W. 650—1910.

Salting Bequest.

7. WRITING BOX. Cover with aged plum tree in blossom, brushwood fence and clouds in takamakiye of gold and silver and kirikane, and full moon in silver foil, on nashiji. Inside cover, aged pine tree, foaming waves, and salt-pans on shore; in takamakiye of gold and silver, kirikane, and gold togidashi on nashiji. Box, with hills, rocks and trees in similar technique; tray with ink-stone and lozenge-shaped *sentoku* water-bottle. Interior and base, nashiji.
17th century (late).

1 $\frac{3}{4}$ in. by 8 in. by 8 $\frac{3}{4}$ in.

W. 152—1910.

Salting Bequest.

8. WRITING BOX. Cover with asters and bamboo fence; in takamakiye of gold and silver and kirikane on nashiji. Rims, fundame, with scrolls in gold hiramakiye at angles. Inside cover, cottage on the seashore, with man driving a mooring peg for a boat, in similar technique. Frame with ink-stone and copper water-bottle in form of a chrysanthemum blossom in silver socket. Interior and base, nashiji. Silver rims.
17th century (late).

1 $\frac{5}{8}$ in. by 8 $\frac{3}{8}$ in. by 9 in.

W. 145—1910.

Salting Bequest.

The water-bottle and socket are later in date.

9. WRITING BOX. Cover with pine trees, rocks and waves, in takamakiye of gold and silver, and broad bars of mist in gold and silver kirikane, on nashiji. Inside cover, autumn flowers in mist, in similar technique, under the new moon in silver foil on nashiji. Tray and frame, similarly decorated, ink-stone and oval water-bottle. Interior and base, nashiji.
17th century (late).

1 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in.

W. 151—1910.

Salting Bequest.

10. WRITING BOX, in form of a koto. Cover with a dragon and brocade pattern in gold and silver takamakiye and hiramakiye, gold and silver foil, and yasuriko imitating mokume. Inside cover, a landscape with rocks, pine trees, clouds and stream; in gold takamakiye enriched with kirikane, and waterfall in silver wire on nashiji ground. Tray with a landscape with moon in pewter, clouds, rice fields, stream and maple tree in wind; in gold takamakiye on nashiji ground. Frame with ink-stone and brass water-bottle in shape of a fan. Interior and base, nashiji. Pewter rims.
17th century (late).

3 in. by 9 $\frac{5}{8}$ in. by 4 $\frac{1}{4}$ in.

W. 54—1922.

The ink-stone is an old one, recarved. The frame has probably had an additional coat of lacquer.
Tomkinson Memorial Fund.

Plate V

11. WRITING BOX. Cover with two horses in black and brown urushiye on fundame ground imitating bronze within a silver rim on nashiji. Rims with gold kirikane sprinkled on silver yasuriko. Interior of cover, tray and frame, landscape with waves, rocks and young pine trees in gold takamakiye and kirikane and silver yasuriko, moon in silver foil on nashiji. Interior and base of box, nashiji. Ink-stone and silver water-bottle.

17th century (late).

1 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

W. 84—1922.

Plate VI

12. WRITING BOX. Decorated with a fan on which is a representation of Okame hiding behind a fan in takamakiye of gold, silver and red on ground of black, thickly inlaid with small shell. Inside of the cover, an antique mirror with bag, trunks of trees and petals of cherry blossom. Marble ink-stone and water-bottle of brass showing traces of silver.

17th century (late).

2 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.

W. 323—1921.

Sage Memorial Gift.

Plate VII

13. WRITING BOX. Oval. Natural wood, the grain rubbed out, with splashes of gold fundame in relief and inlaid with a figure of Hitomaru in porcelain decorated with gold lacquer, the head and hand of amber overlaying colour; the lower portion of his robe, metal to imitate stamped leather, and his arm-rest hard wood with gold lacquer scrolls. Inside of the lid, a flight of children in gold on ground of coarse nashiji. Copper water-bottle and ink-stone in fitting decorated with masts of fishing boats in gold on nashiji ground. Base, nashiji.

17th century (late).

1 $\frac{1}{2}$ in. by 9 $\frac{3}{4}$ in. by 6 $\frac{1}{8}$ in.

W. 353—1921.

The figure an addition of the 18th century (early), style of Hanzan.

Tomkinson Memorial Gift.

Plate VIII

14. WRITING BOX. Cover with a kitten playing with the strings of a curtain pendant (*kusudama*); in gold hiramakiye, the kitten and floral decoration in pottery of various colours on black ground (*rō-iro*). Borders with fern pattern in gold. Inside of cover, salt-pans and trees on the seashore; in gold takamakiye enriched with kirikane on silver nashiji ground with some gold kirikane. Tray with similar design and frame with ink-stone and bronze water-bottle, with figure of Daruma inlaid in silver. Interior, silver nashiji. Base, black.

18th century (early).

1 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.

W. 52—1922.

Pottery seal, Kenya.

The cover repaired with new design (early 19th century).

Water-bottle, not original, also 19th century (broken).

Tomkinson Memorial Fund.

15. WRITING BOX. Cover with a feather brush in gold takamakiye and gold wire on natural wood; rims, fine yasuriko; interior with Tea Ceremony utensils, a charcoal stove, incense box, kettle-rings, chopsticks and seals in pottery on nashiji ground; ink-stone and brass water-bottle. Interior and base, nashiji.

18th century (early, A.D. 1736).

1½ in. by 8½ in. by 7 in.

W. 89—1922.

Signed, Ritsuō, aged 73.

From the *Harding Smith Collection*.

16. WRITING BOX. Dragon and clouds in gold takamakiye on polished red lacquer; inside, stream and water plants in hiramakiye of gold and silver.

18th century (early).

1½ in. by 8¾ in. by 7¾ in.

W. 2—1917.

*Signed, Shimiza Ichidayu Masatomo, and dated, Kwansei, Year of Tiger, 5th month.
(A.D. 1626).*

Probably an old copy of an earlier piece.

Given by the *Executors of the late Richard Phene Spiers*.

17. WRITING BOX. Cover with camellia and butterfly; in gold takamakiye and kirikane with flower and buds encrusted in carved shell, on nashiji; rims with scrolls in gold hiramakiye on fundame. Inside cover, cuckoo on aged plum tree overlooking a garden fence with broom; in takamakiye of gold and silver and gold and silver kirikane, garden path in silver nashiji, and background, gold nashiji. Tray with similar decoration, and frame with ink-stone and copper water-bottle in form of a kettle in brass socket. Interior and base, nashiji. Pewter rims.

18th century (early).

1⅝ in. by 7¾ in. by 8¾ in.

W. 143—1910.

Salting Bequest.

18. WRITING BOX. Cover with cherry, maple and pine trees and leaves falling into a stream; in takamakiye of gold and silver enriched with kirikane, and gold togidashi on rō-irō. Inside cover, cherry blossom on a stream the banks of which have basketwork supports (*jakago*); in takamakiye of gold and silver, hiramakiye, kirikane and nashiji. Three trays with similar

design, that in the centre with quatrefoil ink-stone with gilded rims and silver water-bottle in shape of a cherry blossom.

18th century (early).

1½ in. by 7¾ in. by 8¾ in.

Salting Bequest.

W. 150—1910.

19. WRITING BOX. Decorated with two karashishi in gold takamakiye on ground of nashiji, enriched with kirikane. Inside of cover, waves and rocks with flying geese in similar style. Gilt metal water-bottle in shape of a pomegranate and ink-stone in fitting, with tray decorated as above. Lower part and base, nashiji.

18th century (early).

1¾ in. by 9¾ in. by 8¾ in.

Tomkinson Memorial Gift.

W. 355—1921.

20. WRITING BOX. Cover with two shaped panels, one with Chinese children and clouds; in takamakiye of gold and silver on black with yasuriko; the other with landscape, a pavilion on the seashore, rocks, pine trees and waves, in similar technique on gold and silver yasuriko, both on nashiji. Inside cover, diaper of fret pattern in gold hiramakiye on black, and nashiji. Tray, hollowed out for brushes, with similar decoration, oval ink-stone and brass water-bottle in form of a kettle. The box is affixed to a stand with four feet of Chinese shape. Interior and base, nashiji. Silver rims.

18th century (early).

2¾ in. by 7¾ in. by 8¾ in.

Salting Bequest.

W. 516—1910.

21. WRITING BOX. Cover with rocks and *sasa* plant (species of bamboo) and clouds in takamakiye of gold and silver enriched with kirikane on coarse nashiji; inside, *tsubaki* flower and grasses. Ink-stone and gilt metal water-bottle in frame and two trays with plum blossom and narcissus. Interior, base and rims, nashiji.

18th century (early).

2 in. by 8½ in. by 7½ in.

Alexander Gift.

W. 280—1916.

22. WRITING BOX. Cover with pine trees and rocks in gold takamakiye enriched with kirikane on nashiji; inside, landscape with waterfall and stream, a pavilion and a temple amid trees, and half-moon in clouds in gold and silver takamakiye enriched with kirikane and *sibori* (hollowed-out decoration), the moon and waterfall in silver foil on nashiji. Ink-stone and

metal water-bottle in form of a peach with leaf, gilt in imitation of wood-grain; in fitting decorated with water-plants in a stream, on nashiji. Interior and base, rich nashiji.

18th century (early).

2½ in. by 9¾ in. by 8¾ in.

W. 279—1916.

Ink-stone signed, Nakamura Iwami, First in the World.

Alexander Gift.

23. WRITING BOX. Stags and maple tree in takamakiye of gold, silver and brown on unpolished wood. Interior, nashiji. Ink-stone and bronze water-bottle gilt with splashes of brown.

18th century (early).

1½ in. by 9¾ in. by 8 in.

655—1875.

24. WRITING BOX. Decorated with a figure of a Court Noble on horseback near a conventional river, in gold hiramakiye, shell and pewter (raden), on nashiji ground. Inside the cover, the rising sun in pewter and waves in bold takamakiye on ground of nashiji. Water-bottle of gilt metal and ink-stone in fitting, with tray. Interior and base, nashiji. Pewter rims.

18th century (early).

1¾ in. by 9 in. by 8½ in.

W. 351—1921.

Tomkinson Memorial Gift.

25. WRITING BOX (circular). Cover inlaid with hexagonal ornaments in gold, shibuichi and shell on yasuriko; interior and base with young pine, chrysanthemum, maple leaves, wistaria, etc., in gold togidashi on nashiji on black. Tray in form of four segments of circles making a diamond-shaped centre for ink-stone, with similar decoration to cover; and ink-stone. Pewter rims.

18th century (early).

1 in. by 6½ in. diam.

W. 613—1910.

Plate IX

26. WRITING BOX. Circular, in shape of a temple gong. In imitation of bronze with conventional floral centre and three labels in various colours and shell. Inscribed on these tablets are the names of the artist. Interior, black lacquer; on the inside of the cover is a spider (?) in lacquer. Silver water-bottle in shape of gourd and leaves, and imitation ink-stone, with scalloped edge in gold fundame.

18th century (middle, A.D. 1746).

2¼ in. by 9½ in. diam.

W. 352—1921.

Signed, Haritsu (Ritsuō), aged 84, Muchuan.

Tomkinson Memorial Gift.

Plate X

27. WRITING BOX. Cover with rocks, peony plant and stream in takamakiye of gold and silver, enriched with kirikane on black ground (*rō-iro*); inside, landscape with a fishing village by the seashore, pavilions among trees and Mount Fuji in the distance in takamakiye of gold and silver enriched with kirikane on nashiji. Ink-stone and circular metal water-bottle in frame; two trays each with a landscape on nashiji. Interior and base, nashiji. Bevelled rims with karakusa scrolls on fundame.

18th century (middle).

2 in. by $9\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

W. 276—1916.

Alexander Gift.

28. WRITING BOX. Decorated in circular panels, with peacock, long-tailed tortoise, plum blossom with birds (*uguisu*), flowers and leaves; in takamakiye of gold, silver and red enriched with gold foil and kirikane on black ground with fret diaper (*suridashi*). Interior, *yamabuki* plant, rocks and stream in gold takamakiye and gold foil on rich nashiji.

18th century (middle).

$1\frac{3}{4}$ in. by $9\frac{3}{8}$ in. by $8\frac{1}{2}$ in.

677—1901.

From the *Bowes Collection*.

29. WRITING BOX. Cover with view of Mount Fuji from Miho-no Matsubara; in takamakiye of gold and silver togidashi on *rō-irō* sprinkled with nashiji. Edges with karakusa scrolls and wheel ornament in silver hiramakiye on nashiji. Inside cover, rocks, a pair of stirrups, reeds and water in gold takamakiye and hiramakiye of gold and silver on nashiji. Tray with similar design, ink-stone with gilded rims, and copper water-bottle in form of a saddle. Interior and base, nashiji. Heavy pewter rims.

18th century (middle).

$1\frac{1}{2}$ in. by $7\frac{1}{8}$ in. by $8\frac{1}{2}$ in.

W. 149—1910.

Salting Bequest.

30. WRITING BOX. Cover with autumn flowers in takamakiye of gold and silver, gold foil and inlaid shell on *rō-iro*. Rims, fundame. Two trays and frame with ink-stone and copper gilt water-bottle with spray of orange in relief. Interior, hirame nashiji; base, black.

18th century (middle).

$1\frac{7}{8}$ in. by $8\frac{1}{2}$ in. by $9\frac{3}{8}$ in.

W. 142—1910.

Salting Bequest.

31. WRITING BOX. Cover with the main gateway to a palace, cherry tree in blossom and willow tree; in takamakiye of gold, silver and black, gold and silver togidashi and gold and silver foil on black with hirame nashiji. Inside cover, cherry tree and fence in gold takamakiye and gold and silver foil on nashiji. Tray with orange tree in similar technique, with water-bottle chased in form of a *bugaku* dancer's cap in gilt metal and shaped to hold the ink-stone. Interior of box with similar design. Base, nashiji.
18th century (middle).

2 in. by $9\frac{1}{8}$ in. by 10 in.

W. 392—1910.

Salting Bequest.

32. WRITING BOX. Zonsei lacquer decorated with conventional flowers, butterflies and various patterns, in various colours, outlined with gold, in togidashi on red ground. At each corner of the cover is a Hō bird in gold hiramakiye enriched with kirikane. The bevelled borders have silver hirame nashiji. Interior, cobwebs with various insects in gold hiramakiye on black (*rō-iro*). With brass water-bottle, double shell-shaped vessels for seal ink (a later insertion), and ink-stone in fitting. Base, coarse hirame nashiji of silver, on black.

18th century (middle).

2 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in. by 9 $\frac{3}{4}$ in.

W. 356—1921.

Tomkinson Memorial Gift.

A box for letters forming part of the set is described below, No. 109.

Plate XI

33. WRITING BOX. Cover with a flute in high relief in black and brown lacquer, inscribed in gold *gaku sei* (musical sound), and cleaning pad with cords and cloth in takamakiye of gold, black, brown and red and encrusted pewter, on nashiji. Inside cover, autumn flowers, rocks and stream in takamakiye of gold and silver, kirikane and shell, and full moon in silver foil, on nashiji. Two boxes and tray with *hagi* plant, bamboo and rocks in similar technique; ink-stone and *senjoku* water-bottle in form of maple leaves. Interior and base, nashiji.

18th century (middle).

2 in. by $9\frac{1}{8}$ in. by 9 $\frac{3}{4}$ in.

W. 144—1910.

Salting Bequest.

Burlington Fine Arts Club Exhibition, 1894, No. 48.

34. WRITING BOX. Cover and sides in cherry bark with palm tree, the leaves in pewter, gold and red lacquer, shell and green pottery; borders floral scrolls in gold and colours on black. Interior red, with three crows in

black urushiye enriched with shell. Tray with rack for brushes, water-bottle in form of two chrysanthemums in brass, mottled with gilt in silver socket, with brass leaves (ink-stone missing). Base, black.

18th century (middle).

2 $\frac{3}{4}$ in. by 14 in. by 10 $\frac{3}{4}$ in.

Rack repaired with gold lacquer.

Tomkinson Memorial Fund.

W. 55—1922.

Plate XII

35. WRITING BOX. Dome-shaped cover with Mount Fuji in soft pewter, pine trees and chidori in shell and waves in gold takamakiye on fundame. The design is continued on the sides and base. Interior with waves in similar style and nashiji. Fixed rack with ink-stone the base of which is in nashiji; and copper water-bottle.

18th century (late).

4 $\frac{1}{2}$ in. by 9 in. by 7 $\frac{1}{4}$ in.

Signed, Hökkiö Körin.

Tomkinson Memorial Fund.

W. 83—1922.

36. WRITING BOX. Cover with helmet and sword, in takamakiye of gold and silver on rō-iro; rims with scrolls in hiramakiye of gold and silver on fundame. Inside cover, maple leaves on stream and rocks; in togidashi of gold, silver and red, on nashiji. Tray and frame with similar decoration, ink-stone and brass water-bottle in form of a mulberry leaf. Interior, nashiji; base, black.

18th century (late).

1 $\frac{3}{8}$ in. by 7 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in.

Signed (on sword), Kwanshōsai.

Salting Bequest.

W. 395—1910.

37. WRITING BOX. Cover with rocks, rushes and stream in gold takamakiye enriched with kirikane and yasuriko, with two mandarin ducks in urushiye of various colours and shell on black ground (rō-iro). Rims with conventional chrysanthemums in gold hiramakiye on yasuriko. Frame shaped in form of waves and clouds with gold togidashi, containing oval ink-stone and silver water-bottle enriched with gold in form of a flying crane, in silver socket. Interior, nashiji; sides and base, black.

18th century (late).

2 $\frac{1}{4}$ in. by 12 in. by 9 $\frac{3}{4}$ in.

Tomkinson Memorial Fund.

W. 59—1922.

Plate XIII

38. WRITING BOX. Cover with a daimyō travelling carriage and maple tree in takamakiye of gold and silver enriched with gold foil and kirikane on ground of coarse hirame; interior of cover with a country house, rocks, birds and clouds in takamakiye of gold and silver, fundame, kirikane and togidashi on ground of rich nashiji. Frame and interior with mountains, bamboo and clouds. Water-bottle in copper, partly gilt, in form of a bunch of *ginnan* leaves; and ink-stone. Interior and base, nashiji.

18th century (late).

1 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in.

W. 415—1922.

39. WRITING BOX. Cover with autumn moon in silver foil half hidden in clouds in gold takamakiye and kirikane and three characters referring to flow of water in autumn, and the moon in metal overlaid with gold plate on polished wood; inside, a village on the seashore with boats and a fisherman in gold takamakiye enriched with kirikane on nashiji, the sea in fine yasuriko. Ink-stone and water-bottle in silver and shibuichi in form of a chrysanthemum in frame. Interior and base, nashiji.

18th century (late).

1 $\frac{7}{8}$ in. by 9 in. by 8 in.

W. 286—1916.

Ink-stone signed, Nakamura Ri-roku-yei, Takashima Stone.
Alexander Gift.

40. WRITING BOX. Cover with two cranes and water-reeds in gold and silver takamakiye on coarse nashiji; inside, two deer under maple tree with clouds, enriched with kirikane on fine nashiji. Ink-stone and brass water-bottle engraved with landscape in frame; tray with maple tree. Interior and base, nashiji.

18th century (late).

1 $\frac{3}{4}$ in. by 9 in. by 8 in.

W. 283—1916.

Alexander Gift.

41. WRITING BOX. Cover and sides with rocks, pine trees on the seashore, waves, cranes and clouds; in takamakiye of gold, silver and brown, and gold and shell kirikane, on nashiji. Rims, fundame. Inside cover, pines, boats and waves, cottages and mountains, in similar technique. Interior and base, nashiji.

18th century (late).

2 in. by 8 $\frac{7}{8}$ in. by 9 $\frac{1}{2}$ in.

Saiting Bequest.

W. 649—1910.

42. WRITING BOX. Cover and sides with autumn flowers, fences of brushwood and bamboo and garden entrance, in takamakiye of gold, silver and brown, gold foil, shell and silver dewdrops, on fundame. Inside cover, two trays and frame with flowers and brushwood in similar technique, on coarse hirame, ink-stone and water-bottle in form of a spray of chrysanthemums. Interior, coarse hirame; base, hirame thinly scattered on black.

18th century (late).

2 in. by 9 in. by 9 $\frac{3}{4}$ in.

Salting Bequest.

W. 394—1910.

43. WRITING BOX. Cover with wistaria on trellis, sparrows and cage, in takamakiye and togidashi of gold and silver mura-nashiji and yasuriko on rō-iro. Inside cover, falling maple leaves and stream in takamakiye of gold and red and gold togidashi on nashiji. Tray with similar decoration and frame with ink-stone and copper water-bottle in form of a shell, in brass socket. Interior, nashiji; base, black.

18th century (late).

1 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in. by 9 in.

Salting Bequest.

W. 393—1910.

44. WRITING BOX. Cover with an ox, in takamakiye of gold and silver, and an old Chinese story and seal of the writer in gold on rō-irō; inside cover, fireflies and reeds in gold takamakiye and shell, and full moon in silver foil on rō-irō. Tray, with ink-stone and silver water-bottle. Interior, mura-yasuriko on black.

18th century (late).

1 $\frac{3}{8}$ in. by 7 $\frac{3}{8}$ in. by 8 $\frac{1}{4}$ in.

Salting Bequest.

W. 396—1910.

45. WRITING BOX. Cover with mountains, cherry blossom and a waterfall under a half-moon, and two bundles of brushwood, knife and cherry blossom; in gold takamakiye, kirikane and nashiji and gold and silver foil on black shaded with yasuriko. Inside cover, rocks, trees and a hare, in gold foil in relief, leaping to catch the reflection of the moon in the water; in gold takamakiye, togidashi, kirikane and nashiji on similar ground. Tray with ink-stone and silver water-bottle in form of a boat. Interior, mura-nashiji; base, nashiji.

18th century (late).

1 $\frac{5}{8}$ in. by 8 $\frac{5}{8}$ in. by 9 $\frac{1}{2}$ in.

Representing Chikubushima on Lake Biwa.

Salting Bequest.

W. 146—1910.

46. WRITING CABINET. Containing two trays, one fitted with an ink-stone, drawer and double-hinged lid. The exterior decorated with a crane, tortoise and flowers in circular panels in takamakiye on brocade pattern ground in hiramakiye, the whole in gold on red. The interior nashiji with slight gold ornaments on lid.

18th century (late).

5 in. by $10\frac{1}{2}$ in. by 7 in.

W. 325—1921.

Note.—The ground of metal composition has lost its gold.

Sage Memorial Gift.

47. WRITING BOX. Overlapping cover. Birds, butterflies and Chinese roses on diaper ground in carved red lacquer (tsui-shu). Interior, black.

18th century (late).

2 $\frac{1}{2}$ in. by $10\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

W. 284—1916.

Without fittings

Alexander Gift.

48. WRITING BOX. Cover and sides of inlaid light and dark wood in chequer pattern with incrustation of chrysanthemums of stained ivory, flowers white and foliage green. Rims, fundame; interior, mura-nashiji; base, nashiji. Tray with circular ink-stone in fundame ring, and circular water-bottle with chrysanthemum flowers in gold hiramakiye on black polished wood and ivory mouthpiece, socket lined with leaf gold and edged with ivory.

18th century (late).

1 $\frac{1}{2}$ in. by $9\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

W. 281—1916.

Alexander Gift.

49. WRITING BOX. Decorated with flowering plants, birds, a drum, staffs, etc., in gold takamakiye, Tokugawa crests in gold foil and four medallions in various metals (*kagami-buta*). Interior, mura-nashiji. Fitting with Akama ink-stone and silver water-bottle engraved with the badge and scrolls.

19th century (early).

2 in. by 10 in. by $9\frac{1}{8}$ in.

197—1904

Signed, Kajikawa; two medallions. *Signed*, Temmin.

50. WRITING BOX. Decorated with autumn flowers and rustic fence in gold takamakiye, shell and pewter (raden) on black ground (*rō-iro*). Inside of cover, storks in similar style, with clouds in nashiji. The frame and

interior with conventional pine on mura-nashiji ground. Ink-stone, water-bottle in silver and brush with inlay of shell on brown.

19th century (early).

1 $\frac{1}{4}$ in. by 9 $\frac{3}{8}$ in. by 8 $\frac{1}{4}$ in.

Signed, Hōkkiō Kōrin, with Seal.
Sage Memorial Gift.

W. 314—1921.

51. WRITING BOX. Cover with autumn flowers in togidashi of gold and silver on black; inside cover and trays, similar decoration lined with brown. Two trays; one with ink-stone and water-bottle in form of a stag in shibuichi inlaid with gold. Interior, gold and silver nashiji. Base, silver nashiji.

19th century (early).

1 $\frac{7}{8}$ in. by 8 in. by 8 $\frac{3}{4}$ in.

W. 390—1910.

Seal, Shiomii Masanari.

Salting Bequest.

Burlington Fine Arts Club Exhibition, 1894, No. 52.

52. WRITING BOX. Black lacquer (rō-iro) with figures of Kanzan and Jittoku in togidashi of gold, silver and red. Inside the cover is a kakemono and a whisk of the sort carried by Buddhist priests; in gold togidashi on muri-nashiji ground. Water-bottle representing Hotei in silver, gold and shibuichi, and ink-stone in frame. Interior, frame and base, mura-nashiji.

19th century (early).

1 in. by 9 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$ in.

W. 364—1921.

Signed, Shiomii Masanari.

Given by George Swift, Esq., J.P.

Plate XIV

53. WRITING BOX. Woman with girl attendant writing the characters *koi-wō-shinobu* (perseverance in love) on a screen, by ejecting the black tooth stain from her mouth; in togidashi of gold, silver and colours on black ground (rō-iro). Interior, black. Silver rings.

19th century (early).

2 in. by 9 $\frac{3}{8}$ in. by 8 $\frac{3}{8}$ in.

W. 309—1916.

Signed, Shunshō.

A kōbako formerly in the Tomkinson Collection (Catalogue No. 646) had a similar design.

Alexander Gift.

Plate XV

54. WRITING BOX. Decorated with shikishi, folded papers and wrapper used in the Incense Ceremony, in high relief with brocade pattern, badges of flowers in togidashi of various colours and gold; also a curtain and kusudama (hanging bouquet of flowers) in togidashi of gold and colours on

black ground (rō-iro). Inside the cover is a table with vessels and implements for incense burning in togidashi of gold, silver and colour with feather in fine yasuriko on mura-nashiji ground. Water-bottle in shape of an open book in engraved silver and ink-stone in frame. Frame, interior and base scattered mura-nashiji.

19th century (early).

1 $\frac{1}{4}$ in. by 11 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in.

W. 365—1921.

Signed, Shunshō.

Given by George Swift, Esq., J.P.

55. WRITING SET. Cover with two Chinese sages in togidashi of various shades of gold on black ground (rō-iro). Interior, mura-nashiji. Base, black. Frame with ink-stone and copper water-bottle.

19th century (early).

2 in. by 10 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in.

W. 82—1922.

Signed, Shunshō after Tanyu.

Tomkinson Memorial Fund.

56. WRITING TABLE AND BOX. A plum tree in black togidashi on silver ground (rōgin lacquer). Black lacquer mounts, the feet lined with fundame. Base, brown lacquer. BOX in similar style; ink-stone in frame.

19th century (early).

4 $\frac{1}{2}$ in. by 21 $\frac{1}{4}$ in. by 12 $\frac{1}{2}$ in.

695—1901.

1 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in.

696—1901.

Signed, Shunshō.

57. WRITING BOX. Cover with bamboo, cherry tree in blossom, rose, young pines and bamboo fence; in gold takamakiye and kirikane on rō-iro. Inside cover, cherry blossom and poem cards (*tanzaku*); in similar technique on nashiji. Two boxes and tray with sprays of cherry blossom on mura-nashiji; ink-stone and gilt brass water-bottle in form of three chrysanthemum flowers. Interior and base, nashiji.

19th century (early).

1 $\frac{7}{8}$ in. by 8 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in.

W. 147—1910.

Salting Bequest.

58. WRITING BOX. With flying crane and reeds, in takamakiye of gold, silver, black and red, on rō-iro. Inside cover, standing crane and reeds; in takamakiye of gold, silver, black, red and green on nashiji. Tray with similar reeds, ink-stone and water-bottle of gilt metal chased in form of

a spray of orange blossom and fruit, socket edged with silver. Interior, nashiji; base, black.

19th century (early).

1 $\frac{3}{4}$ in. by 8 $\frac{7}{8}$ in. by 9 $\frac{5}{8}$ in.

Saiting Bequest.

W. 148—1910.

59. WRITING BOX. Cover outside and inside, with a bunch of the tail feathers of a hawk, on a string; in takamakiye of gold and silver on black (nuritate rō-irō). Two trays, one with a similar feather, the other with gilded ink-stone and square brass water-bottle encrusted with conventional chrysanthemum in silver. Interior and base, black.

19th century (early).

1 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in.

Saiting Bequest.

W. 391—1910.

60. WRITING BOX. Carp, stream and water plants in gold and silver takamakiye and togidashi on black ground sprinkled with nashiji. Inside, tanzaku and shikishu (for writing poems) on mura-nashiji. Interior and base, coarse nashiji.

19th century (early).

1 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in. by 8 $\frac{5}{8}$ in.

675—1904.

61. WRITING BOX. Cover decorated with view of a rice field, with bird-scarers, sparrows, cut rice and cottages in takamakiye of gold and silver on black ground shaded with yasuriko. Inside cover, the rising sun, in red, and young pines and stream. Interior, mura-nashiji. Rims, fundame.

19th century (early).

1 $\frac{3}{8}$ in. by 8 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in.

Alexander Gift.

W. 278—1916.

62. WRITING BOX. Cover decorated with two karashishi and peonies in takamakiye of gold, silver and red enriched with kirikane on nashiji. Inside of cover, with autumn flowers, rocks, stream and butterflies on nashiji. Fitting, with rocks, etc., and cloud. Ink-stone and water-bottle in gilt metal in shape of two cherry blossoms with cloisonné enamel, base of socket engraved with stream pattern and cherry blossom. Rims, fundame. Sides and base, nashiji.

19th century (early).

2 in. by 9 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in.

Alexander Gift.

W. 282—1916.

63. WRITING BOX. Cover with cock, hen, chickens and bamboo in takamakiye of gold and red on nashiji and rō-iro; inside, autumn flowers in gold takamakiye on nashiji. Rims, karakusa scrolls on gold fundame. Interior and base, nashiji.

19th century (early).

1 $\frac{7}{8}$ in. by 9 in. by 8 $\frac{1}{4}$ in.

W. 277—1916.

Alexander Gift.

64. WRITING BOX. Decorated with a Chinese table in takamakiye enriched with shell, gold foil, kirikane and red on rō-iro. The interior and tray with autumn plants in togidashi on coarse nashiji ground. Ink-stone and silver water-bottle in shape of a chrysanthemum. Base, coarse nashiji. Silver rims and gold mounts.

19th century (early).

1 in. by 6 $\frac{1}{2}$ in. by 6 in.

W. 313—1921.

Sage Memorial Gift.

65. WRITING BOX and TABLE. Decorated with shells for the shell game in takamakiye enriched with shell and kirikane on coarse hirame ground. Silver mounts. The inner side of the lid has a bamboo plant within a fence and birds on nashiji ground shaded into yasuriko enriched with kirikane. With ink-stone and silver water-bottle in shape of two cottages, in lacquer frame. Base of box and table in nashiji.

19th century (early).

Table, 5 $\frac{3}{4}$ in. by 24 in. by 13 $\frac{1}{2}$ in.

W. 305—1921.

Box, 2 in. by 9 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

W. 306—1921.

Sage Memorial Gift.

Plate XVI

66. WRITING BOX. Rō-iro, with a representation of a hotaru-gari party (fire-fly hunting) on a boat, with fire-flies in togidashi of various tints of gold and colours. Interior and base, nashiji. Water-bottle in shape of gourd, ink-stone in frame, and tray with two brushes, needle and knife.

19th century (early).

1 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

W. 354—1921

Tomkinson Memorial Gift.

67. WRITING BOX. Cover with cock, hen and chickens in togidashi of gold, silver and red on black ground (rō-iro); inside, a *kabu* root in takamakiye of gold, silver and green enriched with kirikane on coarse silver

nashiji. Interior, silver nashiji. Ink-stone and metal water-bottle in frame with tray.

19th century (early).

1 $\frac{3}{4}$ in. by 10 in. by 9 in.

Alexander Gift.

W. 271—1916.

68. WRITING BOX. The cover with a scene of pavilions by the side of a lake encrusted in stone and shell of various colours on rō-iro. Inside of cover, Mount Fuji from Miho-ni-matsubara in takamakiye and togidashi of gold and silver on nashiji. Ink-stone and silver-plated water-bottle decorated with pine tree and waves on which are two boats in togidashi on nashiji. Lower tray with rocks and waves, clouds and cranes. Interior and base, nashiji. Pewter rims; edge of cover inlaid with twisted vine.

19th century (early).

2 $\frac{1}{2}$ in. by 9 in. by 6 $\frac{3}{4}$ in.

Unusual form; perhaps for Incense Ceremony.

Alexander Gift.

W. 285—1916.

69. WRITING BOX. Cover in spirals of wakasa-nuri of gold, brown and black. Interior and base, black.

19th century (early).

2 in. by 10 in. by 7 $\frac{1}{2}$ in.

Without fittings.

Tomkinson Memorial Fund.

W. 58—1922.

Plate XVII

70. WRITING BOX, with loose board. Cover in wakasa-nuri in red, yellow, green, brown, etc. Interior and base, black.

19th century (early).

1 $\frac{1}{2}$ in. by 9 in. by 4 $\frac{3}{4}$ in.

642—1875.

71. WRITING BOX. Cover in wakasa-nuri of red, yellow and green and mokume with silver grain; inside of cover, a ferrymen and chidori in gold takamakiye and inlay of silver, pewter and shell on mura-nashiji. Tray with circular ink-stone and segmental water-bottle in shibuichi with flowers inlaid in gold and silver. Interior and base, nashiji.

19th century (early).

1 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.

Alexander Gift.

W. 270—1916.

72. WRITING BOX. Cover decorated with birds of paradise on a flowering tree in Chinese style, on diapered ground; inside of cover,

trays (two) and frame with tsubaki plant, all in gold chinkinbori on dark brown. Ink-stone and silver water-bottle. Interior and base, brown.

19th century (early).

2 $\frac{1}{8}$ in. by 9 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in.

W. 53—1922.

The arrangement of trays and ink-stone resting on supports is in Chinese style.

Tomkinson Memorial Fund.

Plate XVIII

73. WRITING BOX. Cover with the poet Tōba riding on a mule; in gold takamakiye, inlaid shell and large hat in encrusted pewter; inside cover, a bamboo in gold takamakiye. Interior and base, black.

19th century (early).

2 in. by 7 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in.

W. 517—1920.

Without fittings. On the cover can be seen remains of the original sketch design in outline, From the *Ernest Hart Collection*. Illustrated in Japan Soc. Trans., III, Plate IV, 1893, where it is attributed to Kōrin. Probably a copy.

Saiting Bequest.

74. WRITING BOX. Two cranes in pewter, shell and gold fundame on nashiji ground. Interior, swallows and butterflies in gold on ground of unfinished fundame. Ink-stone and silver water-bottle in frame. Base, nashiji. Pewter rims.

19th century (early).

1 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$ in.

W. 288—1916.

An imitation of Kōrin.

Alexander Gift.

75. WRITING BOX and BOX FOR DOCUMENTS with overhanging cover (Ju-suzuribako). Cover with plum blossom in gold hiramakiye, pewter and shell on black ground. Ink-stone and engraved silver water-bottle. Rims, fundame.

19th century (early).

4 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in.

W. 320—1916.

A clever copy, probably of an original by Kōrin.

Alexander Gift.

76. WRITING BOX. The poet Yamaba-no-Akahito seated; in takamakiye of gold, brown and red on old cedarwood, polished, within a border of fret pattern in gold hiramakiye on black. Ink-stone in frame. Interior, mura-nashiji.

19th century (early).

1 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in.

W. 274—1916.

Probably copy of an original by Hanzan; the wood is old cedarwood which has been submerged in a lake (shindai-sugi).

Alexander Gift.

77. WRITING BOX. Cover decorated with an owl in porcelain seated on an old tree in gold takamakiye enriched with kirikane, leaves in gold, shell and pewter on black; within a border of Chinese antiquities and Chinese characters in lacquer imitating old bronze. Ink-stone set in block of lacquered wood inscribed with a Chinese poem. Water-bottle of copper lacquered to imitate bronze, in form of a Chinese tablet with lion's head. On stand imitating bronze, with karakusa scrolls.

19th century (early).

2 in. by 11 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$ in.

W. 272—1916.

Perhaps a copy of an original by Ritsūō.
Alexander Gift.

78. WRITING BOXES. Set of five in openwork frame. The frame decorated with chrysanthemums in gold and silver leaf on fundame ground. The cover of the set of boxes with a waterfall, fan, writing box and chrysanthemum in takamakiye enriched with gold leaf, kirikane and silver lacquer on polished wood; the sides of the boxes with chrysanthemums in gold on polished wood. Interior of the lid with two long-tailed tortoises and fungi on rock enriched with gold, silver and kirikane on black ground with thinly scattered nashiji. The writing boxes fitted with brushes, ink-stones, water-bottles, etc.

19th century (early).

7 $\frac{1}{4}$ in. by 9 $\frac{3}{4}$ in. by 6 in.

W. 308—1921.

For a club of poets.
Sage Memorial Gift.

79. WRITING BOX. Cover with tiger and cubs in the sea in takamakiye of gold, silver and red on polished natural wood ground; rims red, with scrolls in gold hiramakiye. Inside of cover with flowers in takamakiye of gold and silver, pottery, pewter and shell. Tray of natural wood, with ink-stone and brass water-bottle with chiselled bird of paradise and plum blossom. Interior, natural wood with bamboo leaves in gold and silver.

19th century (middle).

1 $\frac{1}{2}$ in. by 10 in. by 8 in.

W. 269—1916.

Signed, Kyō-nei Rōjin.
Alexander Gift.

80. WRITING BOX. Cover with rocks, chidori and clouds in gold takamakiye enriched with kirikane; and waves in black urushiye. Bevelled edges with karakusa scrolls on gold fundame. Interior, mura-nashiji.

19th century (middle).

2 in. by 10 $\frac{1}{2}$ in. by 8 in.

W. 275—1916.

By Zeshin.

Cover fitted with blocks in ancient style and not overlapping. An inrō of similar design and style has the artist's signature.

Alexander Gift.

Plate XIX

81. WRITING SET. Cover with sleeping cat and makimono in pottery and brown in urushiye on rō-iro. Inside of cover, autumn leaves and pine needles in pottery and takamakiye on mura-nashiji. Interior, mura-nashiji divided into three compartments. Ink-stone.

19th century (middle, dated Kayei 2, A.D. 1849).

1½ in. by 9¼ in. by 8¼ in.

W. 81—1922.

Ink-stone signed, Shigetsugi.

Tomkinson Memorial Fund.

82. WRITING BOX. Cover with saddled horse on a terrace and bamboos; in takamakiye of gold, silver, black and red and yasuriko on rō-iro. Inside cover, a lattice window, bamboos and fire-flies at night; in takamakiye of gold, black and red, gold and silver togidashi, inlaid shell and yasuriko. Two trays, one with silver water-bottle in copper-lined socket; and ink-stone. Interior and base, black.

19th century (middle).

1½ in. by 5¾ in. by 8¾ in.

W. 560—1910.

Saiting Bequest.

83. WRITING BOX. Cover decorated with a landscape in which a Chinese sage is walking, in gold and colours on black, covered with transparent lacquer. The sides have branches of plum blossom. Interior and base in black. Containing china water-bottle, ink-stone for vermilion and three brushes.

19th century (middle).

1¾ in. by 9½ in. by 7½ in.

W. 328—1921.

Ink-stone for black missing. It also has a wooden seal of a European owner.

Sage Memorial Gift.

84. WRITING BOX. Cover with hawk on pine tree, with ground bamboo and stream; in takamakiye of gold and silver enriched with kirikane and yasuriko on mokume ground. Inside of cover, a bird-scarer's clapper, reed of cord and whisk, and two sparrows in takamakiye of gold, silver and red on mura-nashiji. Frame with ink-stone and silver water-bottle engraved with pine branch. Interior, mura-nashiji; base, nashiji.

19th century (middle).

2 in. by 9¾ in. by 8½ in.

496—1872.

85. WRITING BOX. Cover decorated with a view of the Inland Sea, with two ships, cranes, rocks, etc., in takamakiye of gold, silver and colours on brown transparent lacquer sprinkled with gold, and showing the grain of the wood. The inside of the lid has shells and water plants in togidashi on similar ground. Ink-stone and silver water-bottle in frame. Interior, black, with scattered silver nashiji.

19th century (middle).

2 in. by 9 $\frac{1}{2}$ in. by 8 $\frac{3}{8}$ in.

Sage Memorial Gift.

W. 324—1921.

86. WRITING BOX. Cover in wakasa-nuri. Inside of cover, moon, bats, telegraph wire in shell and tortoise-shell and roof of house in gold on black.

19th century (late).

1 $\frac{1}{2}$ in. by 9 in. by 7 $\frac{3}{4}$ in.

646—1875.

87. WRITING BOX. Black lacquer (rō-iro) with decoration of a peacock and pea-hen with peonies and rocks in urushiye and togidashi of green, red and yellow outlined with gold. The edge of the lid in fine silver nashiji, with scrolls in gold. The sides of black with conventional birds and flowers. The inside of the cover has autumn flowers in hiramakiye on nashiji. Silver-plated water-bottle, in shape of a gourd, and ink-stone in fitting; and tray of nashiji.

19th century (late).

1 $\frac{3}{4}$ in. by 9 $\frac{3}{8}$ in. by 8 $\frac{1}{2}$ in.

W. 349—1921.

Document box, forming part of the set, is described below, No. 107.

Tomkinson Memorial Gift.

INK-STONE CASES.

88. INK-STONE CASE. Chrysanthemum and Narcissus and the Eight Treasures in high relief on diapered ground; in composition carved and lacquered in imitation of tsui-shu red lacquer on dark green ground. Interior and base, black lacquer. The ink-stone carved in relief with plum blossom.

18th century (late).

3 $\frac{1}{2}$ in. by 10 $\frac{5}{8}$ in. by 7 $\frac{1}{2}$ in.

W. 287—1916.

Type used by calligraphic artists.

Alexander Gift.

89. INK-STONE CASE. Two buffaloes, tree with red flowers and stream in takamakiye of gold, red and brown on brown polished wood. Interior, birds, flowers and fern in takamakiye on wood. Large ink-stone with cloud and wave pattern incised and brass water-bottle, silvered.

19th century (early).

2½ in. by 10 in. by 6 in.

W. 289—1916.

For a calligraphic artist.

Alexander Gift.

WRITING BRUSHES (*fude*).

90. BRUSH for a calligraphic artist, with cover. Flowers and leaves in gold hiramakiye on black.

19th century (middle).

9¾ in. by 1½ in. diam.

811—1869.

Given by the *Daimiō* of Satsuma (Paris Exhibition, 1867).

WRITING TABLES (*tsuku-i*).

91. WRITING TABLE. Landscape in autumn with moon in clouds; with Imperial pavilion and garden on shore of a lake, with bridge, cottages, boats, etc. The cottages are all in ruins, bridge broken, boats wrecked and pavilion rails broken; perhaps relating to story of the Emperor Nintoku Tennō. In takamakiye of gold and silver enriched with kirikane, gold and silver and wrought gold on nashiji ground; the moon in silver. Edges fundame, silver mounts with chased ornaments; base, nashiji.

18th century (early).

3½ in. by 2 3½ in. by 1 3¼ in.

W. 339—1916.

'Three of four legs damaged; repaired. Top nashiji has been relacquered.

Plate XX

Alexander Gift.

READING DESKS (*kendai*).

92. READING DESK on box stand with drawer. Shelf decorated with pine trees, cranes, rocks and mountain stream; the stand with plum tree in blossom, rocks, stream and tortoises; in takamakiye of gold, silver, red and brown enriched with gold and silver foil and kirikane on black ground sprinkled with nashiji. The upright and rim with diaper pattern in gold and

silver hiramakiye. Interior and base, black, with coarse gold and silver nashiji. Silver openwork fittings, metal handle to drawer.

19th century (early).

25 in. by 18 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in.

W. 51—1922.

DOCUMENT BOXES (*bunkō*).

92.a. DOCUMENT BOX. With overhanging cover and rounded angles. Exterior of cover and sides, with sprays of fern and butterflies in flat gold (makiye) on black ground with rich nashiji. Interior and base, nashiji. Pewter rims. Rings of bronze in chrysanthemum-shaped settings of (?) soap-stone, inlaid with small bosses of coral, crystal, shell and gold.

14th century (late).

3 $\frac{1}{2}$ in. by 9 $\frac{1}{8}$ in. by 7 $\frac{1}{2}$ in.

W. 388—1922.

Plate XXI

93. DOCUMENT BOX. Plaited bamboo, lacquered, on which is a bean plant in pewter, shell, pottery and lacquer composition in gold and various colours in relief. Interior, red; brass handles, hinges, lock plate in Corean style and angle pieces.

17th century (middle).

6 $\frac{1}{4}$ in. by 15 $\frac{1}{2}$ in. by 10 $\frac{1}{4}$ in.

W. 64—1922.

On the base is a later addition of framed plaited work.

Tomkinson Memorial Fund.

Plate XXII

94. DOCUMENT BOX, with tray. Cover and sides with *yamabuki* plants overhanging a mountain stream in a rocky gorge; in takamakiye of gold and silver, fine kirikane and fundame on ground of large gold and silver kirikane. Rims, silver fundame, with chrysanthemums in gold hiramakiye. Inside cover, ricks and hanging sheaves of millet, geese, and stream with rustic plank bridge, in similar technique, with new moon in gold foil. Rims, fundame. Interior and base, nashiji.

18th century (early).

6 in. by 16 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in.

W. 123—1910.

Burlington Fine Arts Club Exhibition, 1894, No. 11.
Satting Bequest.

Plate XXIII

95. DOCUMENT BOX, with tray. The cover decorated with a view of the courtyard of a palace with court nobles approaching a balcony on which is seated a personage in a chair of state. On the right, gateway

with Hō-ō birds, dragon's heads and kylins; in takamakiye of gold, silver and red, enriched with kirikane and gold and silver wire and foil on black ground sprinkled with yasuriko. On the sides, views of pavilions with court nobles, a lake, gardens, etc. Borders of conventional flowers and scrolls in gold and silver hiramakiye enriched with gold and silver foil on black ground. Rims, fundame with karakusa scrolls. Inside the lid the inscription in Roman capitals MARIA UAN DIEMEN in gold foil on black ground (rō-iro) within a border of scrolls in gold hiramakiye, edges nashiji. The tray has a landscape in Chinese style in black and silver urushiye on fundame within a scrolled compartment of gold foil, outside which are floral scrolls in gold and silver hiramakiye on black, within a line of silver foil and a border of gold and silver diaper; edges, nashiji. On sides of tray, flowers and Hō-ō birds in gold takamakiye on black, in compartments on nashiji. Interior and base, nashiji.

18th century (middle).

6½ in. by 19 in. by 14½ in.

W. 49—1916.

'The technique and quality of gold and state of lacquer and nature of design do not, in the opinion of Mr. G. Koizumi, justify an earlier date. In the Exhibition of the Burlington Fine Arts Club, 1894 (p. 115), it was catalogued as "probably made in Nagasaki about 1700, or perhaps earlier." The inscription has been associated with the name of the wife of Van Diemen, Governor of the Dutch East Indies 1636-45.

From the Beckford and Hamilton Palace Collections.

Given by Members of the Family of the late Sir W. Trevor Lawrence, Bart. Plate XXIV

96. BOX FOR MANUSCRIPTS. With wild cherry (*yamazakura*) growing near a stream; in gold takamakiye and hiramakiye and kirikane, with banks in gold and silver fundame, on ground of closely laid hirame-nashiji on black. Inside cover, similar design on nashiji.

18th century (middle).

5¾ in. by 12¾ in. by 16¾ in.

W. 190—1910.

Burlington Fine Arts Club Exhibition, 1894, No. 18.

Salting Bequest.

97. CABINET FOR DOCUMENTS. Three drawers with hinged door. Design of plum trees in blossom by a stream, with birds and badges of two families on each panel in takamakiye of gold and silver enriched with kirikane on rich nashiji ground. Inside the lid, Ebisu on a rock with his tai-fish. Interior and base, nashiji. Silver mounts, lock and key.

18th century (middle).

9½ in. by 8½ in. by 14½ in.

W. 343—1916.

The badges appear to be a later addition.

Alexander Gift.

98. DOCUMENT BOX. Decorated with a cherry tree in bloom; in takamakiye of gold and silver on basket-work, lacquered red (*wajima-nuri*). Borders of conventional ornament in gold hiramakiye on nashiji ground. Interior, bamboos and stream in gold takamakiye enriched with kirikane on rich gold nashiji. Silk cords and silver fittings in shape of battledores.

18th century (middle).

4 in. by 12½ in. by 10½ in.

W. 311—1916.

Alexander Gift.

99. DOCUMENT BOX. Exterior coarse hirame on black; inside cover, maple leaves encrusted in various metals floating on stream in silver fundame, with foam bubbles in silver, and full moon in white metal.

18th century (late).

4½ in. by 11⅔ in. by 14⅔ in.

W. 124—1910.

Burlington Fine Arts Club Exhibition, 1894, No. 6.

Salting Bequest.

100. DOCUMENT BOX. Two family badges (bird of paradise) and conventional cloud forms in gold takamakiye and hiramakiye on black ground (*rō-iro*). Rims, fundame; interior lined with red paper. Base, mura-nashiji.

19th century (early).

4½ in. by 15¼ in. by 12 in.

W. 304—1916.

Alexander Gift.

101. DOCUMENT BOX. Exterior, a landscape with hills, pine and cherry trees, a stream, a torii and deer in urushiye in various tints of brown, dull green, etc., on black ground. Inside of cover, the rising sun, rocks and waves in gold hiramakiye, yasuriko and togidashi. Interior, black.

19th century (early).

5¾ in. by 15½ in. by 12½ in.

W. 305—1916.

Alexander Gift.

102. DOCUMENT BOX. Picnic parties at the season of cherry blossom in takamakiye of gold, silver, red and black enriched with kirikane and shell on nashiji. Interior and base, nashiji. Silver rims.

19th century (early).

6 in. by 10½ in. by 8¾ in.

W. 304—1921.

Sage Memorial Gift.

103. DOCUMENT BOX, with tray. The exterior decorated with a millhouse in takamakiye, with inlay of shell and pewter (raden) on nashiji ground; interior with trunks of two trees and scattered leaves in gold, silver and pewter; the tray with a bridge in gold and pewter and half-moon in silver.

19th century (early).

6 in. by 16 in. by 13 $\frac{1}{4}$ in.

Sage Memorial Gift.

W. 165—1921.

104. DOCUMENT BOX. Decorated with autumn flowers and plants in takamakiye of gold, pewter and shell (raden) on nashiji ground. Inside of lid, geese and full moon in similar style. Interior and base, nashiji.

19th century (early).

5 $\frac{3}{4}$ in. by 16 in. by 13 in.

Sage Memorial Gift.

W. 302—1921.

105. DOCUMENT BOX. Decorated with autumn flowers and plants in takamakiye of gold, pewter, shell and brown (raden) on nashiji ground. Inside of cover, a stream suggested by bending reeds, stakes, and baskets of stones for embankment, on nashiji ground. Tray, interior and base, nashiji.

19th century (early).

5 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in. by 13 in.

Sage Memorial Gift.

W. 168—1921.

106. BOX FOR CEREMONIAL DOCUMENTS. Scrolls and cherry blossom in gold hiramakiye on black ground (rō-iro). Silver rings.

19th century (late).

4 in. by 16 in. by 4 $\frac{1}{4}$ in.

Given by H.M. Queen Victoria.

281—1865.

107. DOCUMENT BOX. Black lacquer (rō-iro) with decoration similar to that of No. W. 349—1921. Interior, nashiji.

19th century (late).

6 in. by 16 $\frac{3}{4}$ in. by 12 $\frac{1}{4}$ in.

The writing box forming part of the set is described above, No. 87.
Tomkinson Memorial Gift.

W. 350—1921.

BOXES FOR LETTERS (*fu-bako*).

108. BOX FOR LETTERS. With aged pine tree, on which hangs a sword, large stirrup, and autumn flowers; in gold takamakiye, togidashi of gold shaded with black, gold, silver and shell kirikane on fundame. Interior and base, nashiji. Gilt metal mounts in form of shells.

18th century (middle).

1 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in. by 3 $\frac{1}{4}$ in.

W. 647—1910.

The subject appears to refer to the phrase *Musashi-abume* (lit., stirrups of Musashi province) in a wide sense symbolical of the chivalry of Japan.
Salting Bequest.

Plate XXV

109. BOX FOR LETTERS. Zonsei lacquer similar to the writing box W. 356—1921. On the cover is a tanzaku in gold mura-nashiji. Interior, rim and base, coarse silver hirame on black.

18th century (middle).

1 $\frac{3}{4}$ in. by 8 $\frac{3}{8}$ in. by 2 $\frac{1}{2}$ in.

W. 357—1921.

The writing box forming part of the set is described above, No. 32.
Tomkinson Memorial Gift.

110. BOXES (set) FOR LETTERS. Two and cover. Decorated with shikishi (decorated papers for writing poems) with landscapes, flowers, etc., on diaper ground, in takamakiye of gold and silver. Interior and base, nashiji. Gilt metal fittings.

18th century (late).

3 in. by 9 in. by 2 $\frac{5}{8}$ in.

W. 261—1916.

Alexander Gift.

111. BOX FOR LETTERS. Decorated with cherry blossom and rafts on a stream; in takamakiye of gold and silver on nashiji. Interior and base, nashiji. Silver rings.

18th century (late).

1 $\frac{1}{2}$ in. by 9 in. by 3 in.

244—1904.

Bequeathed by *Mrs. E. Watt.*

112. BOX FOR LETTERS. With fans decorated with pine trees, bamboos, etc., and cranes; in takamakiye of gold and silver, enriched with kirikane and inlaid shell on fundame sprinkled with hirame, on rō-irō. Interior and base, nashiji. Shakudo mounts.

18th century (late).

3 in. by 10 $\frac{3}{4}$ in. by 4 $\frac{1}{8}$ in.

W. 355—1910.

Salting Bequest.

113. BOX FOR LETTERS. Decorated with scrolls and badges in shell of various colours on brown lacquer imitating hard wood. Interior, black. 18th century (late).

3½ in. by 9¾ in. by 3½ in.

Sage Memorial Gift.

W. 326—1921.

Plate XXV

114. BOXES (set) FOR LETTERS. Decorated with hagi plants and waves in gold takamakiye and togidashi, enriched with gold foil and kirikane on black ground (rō-iro) shaded with mura-nashiji. Interior, mura-nashiji; base, coarse nashiji. Silver rings for cords with Tokugawa badge.

19th century (early).

(258) 3½ in. by 12 in. by 4¾ in.

W. 258, 259, 260—1916.

(259) 4 in. by 18 in. by 4¾ in.

(260) 4½ in. by 23 in. by 6½ in.

Alexander Gift.

115. BOX FOR LETTERS. In form of a koto, which is represented on the cover in takamakiye and hiramakiye of gold and shell inlay on mokume. Interior and base, nashiji; angle pieces, silver nashiji. Pewter rims.

19th century (early).

3⅔ in. by 14¼ in. by 4 in.

W. 266—1916.

Alexander Gift.

116. BOX FOR LETTERS. Decorated with various fans on manju fret pattern in gold and silver takamakiye enriched with kirikane and gold and silver foil on nashiji ground. Interior and base, nashiji. Silver fittings.

19th century (early).

2½ in. by 8¾ in. by 2¾ in.

W. 268—1916.

Alexander Gift.

117. BOX FOR LETTERS. With plum blossoms and pine branches in takamakiye of gold, silver and red on nashiji. Interior with plum blossoms in hiramakiye of gold and red on nashiji. Base, nashiji. Engraved silver mounts.

19th century (early).

1⅓ in. by 3⅓ in. by 9 in.

W. 648—1910.

Salting Bequest.

118. BOX FOR LETTERS. With a lattice curtain in gold hiramakiye, having three ornamental bands of chrysanthemum flowers and karakusa scrolls in togidashi of gold and silver. Below, grasshoppers and flowering grass in gold hiramakiye. Interior, nashiji; base, black.

19th century (early).

1 $\frac{5}{8}$ in. by 3 $\frac{1}{16}$ in. by 9 in.

Salting Bequest.

W. 558—1910.

119. BOX FOR LETTERS. With Hōō birds, sprays of kiri and ground of karakusa scrolls in togidashi of gold, silver, red and green on black. Interior with sprays of fern in gold hiramakiye on mura-nashiji. Base, black. Gilt metal mounts.

19th century (early).

2 in. by 3 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.

Salting Bequest.

W. 271—1910.

120. BOX FOR LETTERS. With lespeideza plant and stream in togidashi of gold, silver, red and green on rō-irō, sprinkled with nashiji. Interior, gold and silver nashiji; base, black sprinkled with nashiji. Silver mounts.

19th century (early).

1 $\frac{7}{16}$ in. by 2 $\frac{5}{16}$ in. by 8 $\frac{1}{8}$ in.

Salting Bequest.

W. 518—1910.

121. BOX FOR LETTERS. With maple leaves on stream and clouds in togidashi of gold, red and olive green, and yasuriko on rō-irō. On the cover is the character *shi*, the name of a bird of good omen. Interior and base, nashiji. Engraved silver mounts.

19th century (early).

1 $\frac{9}{16}$ in. by 3 $\frac{1}{8}$ in. by 8 $\frac{5}{8}$ in.

Salting Bequest.

W. 645—1910.

122. BOX FOR LETTERS. With sprays of plum and camellia blossom tied together; in togidashi of gold and silver on rō-irō. Interior and base, nashiji. Silver mounts.

19th century (early).

1 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

Salting Bequest.

W. 646—1910.

123. BOX FOR LETTERS. Decorated with a mountain landscape with clouds, waterfall, cherry trees in blossom and pine trees, in togidashi,

enriched with kirikane and hiramakiye on ground of mura-nashiji. Interior and base, nashiji. Silver rings and silk cords.

19th century (early).

3 $\frac{3}{4}$ in. by 11 $\frac{1}{4}$ in. by 4 $\frac{1}{2}$ in.

Sage Memorial Gift.

W. 310—1921.

BOXES FOR POEM CARDS (*tanzaku-bako*).

124. BOX FOR POEM CARDS. Landscape with waterfall, maple tree, etc., in gold and silver takamakiye enriched with kirikane and wrought gold on nashiji ground. Interior and base, nashiji.

18th century (late).

2 in. by 1 $\frac{5}{8}$ in. by 2 $\frac{3}{4}$ in.

Alexander Gift.

W. 264—1916.

125. BOX FOR POEM CARDS. Conventional flowers and scrolls, on one half in gold hiramakiye on nashiji, on the other in gold hiramakiye, the pattern reserved on shell. Interior and base, nashiji. Silver rings.

18th century (late).

3 in. by 15 in. by 3 $\frac{1}{4}$ in.

273—1854.

126. BOX FOR POEM CARDS, with tray and loose panel. Bamboo, pine trees and water with family badges in gold takamakiye enriched with kirikane on rō-irō; rims, fundame; interior, black. Metal rings, gilt and engraved with badge.

19th century (early).

3 $\frac{3}{8}$ in. by 1 $5\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.

Alexander Gift.

W. 267—1916

127. BOX FOR POEM CARDS. Wave pattern in gold hiramakiye or black, inside and outside. Bronze clasp.

19th century (early).

2 $\frac{1}{4}$ in. by 19 $\frac{1}{2}$ in. by 2 in.

701—1901

128. BOX FOR POEM CARDS. Gourd plant in gold takamakiye or plaited pattern in gold and silver togidashi. Interior, nashiji. Silver rings

19th century (early).

1 in. by 7 $\frac{3}{4}$ in. by 2 in.

Alexander Gift.

W. 265—1916

129. POEM CARD HOLDER (*tanzaku-kaki*). Bamboos and various birds in takamakiye of gold, silver and various colours, gold foil and encrustation of carved horn on polished hardwood imitating bamboo. Silver fitting with clasp in form of bamboo leaves and bronze socket. Back, nashiji.

19th century (middle).

39½ in. by 5¾ in.

Paris Exhibition, 1867.

891—1869.

130. BOX FOR POEM CARDS. Containing suzuribako in tray with ink-stone, silver water-bottle in form of a cherry blossom, awl for piercing cards, brush in case and cake of ink, and twelve tanzaku cards. Box decorated with cherry blossom and scrolls in hiramakiye of two shades of gold on polished black ground. Interior and base, black.

19th century (middle).

3½ in. by 15½ in. by 3¾ in.

Presented by H.M. Queen Victoria.

285—1865.

THE INCENSE CEREMONY.

CABINETS FOR THE INCENSE CEREMONY (*kō-dansu*).

131. CABINET. Painted with representations of utensils for Incense Ceremony, and flowers of the Four Seasons in relief on kiri wood sprinkled with gold leaf. Inside the cover, a long-tailed tortoise, in waves, with pine tree and bamboos on his back. The drawer sprinkled with squares of gold and silver leaf.

18th century (early).

5 in. by 9 in. by 7½ in.

W. 301—1916.

Perhaps a copy of a much earlier cabinet. In lacquer paint, not lacquer in the ordinary sense.
Alexander Gift.

132. CABINET. Case with three drawers; with chrysanthemum and other autumn flowers, a pheasant, moon in clouds, and rocks; in takamakiye of gold and silver and kirikane on nashiji. Drawers with cherry blossom, in takamakiye of gold and silver on fundame. Interior and base, nashiji. Engraved silver mounts.

18th century (early).

2¾ in. by 2 in. by 2¼ in.

W. 455—1910.

For Dolls' Festival.

Salting Bequest.

133. CABINET. One shelf and falling door; with rocky landscapes, mountains, a pavilion, river and boats, pine trees, clouds, etc.; in takamakiye of gold and silver and kirikane on hirame. Inside cover, autumn flowers and crescent moon, in takamakiye of gold and silver and silver foil on nashiji. Interior and base, nashiji. Mounts, shakudo, partly gilt, those on the front chased in form of fir cones. Key in brocade bag.

18th century (early).

9½ in. by 10½ in. by 7½ in.

Salting Bequest.

W. 127—1910.

134. CABINET, with utensils, containing tray, jar and cover for burning incense, box in three tiers for incense, tall square jar and cover for burnt incense and three boxes with covers, all (except lids of the latter) decorated with wild strawberry plant and Imperial crest (kiri); in takamakiye of gold and red and gold and silver foil on rich nashiji ground. The lids of the boxes have a temple drum, a water plantain arranged in a bowl on a gō board, and a bird escaping from a bird-cage; each with kirikane. Inside the cover is a view of Lake Biwa, another view of which is on the tray.

18th century (early).

5¾ in. by 8 in. by 5¼ in.

Alexander Gift.

W. 195—1916.

135. CABINET, with utensils. Rō-irō decorated with a true lovers' knot with brocade pattern and clouds enriched with kirikane, and geese flying home in gold takamakiye; half-moon in silver inlaid, and sky shaded with yasuriko. On the sides are landscapes, the foreground of hills over which runs a creeping plant in various autumn colours, and distant hills amid clouds, similar to the cover. Silk ties on handles of shakudo and gold representing a knapsack. Interior and base, nashiji; that of the cover has a seated figure of a court noble in takamakiye. The upper section contains a tray, the sides of which are decorated with chrysanthemums in gold takamakiye on fundame ground, in which is a wrapper of silk lined with gilt paper, containing two pairs of chopsticks and six other implements. The lid of the tray is formed by a board with ten compartments each with a flower or leaf in various materials; at either end of which is a dragon in takamakiye amid clouds of mura-nashiji of various coloured gold. The tray, etc., in box wrapper of silver paper. Also, a stand of silver open-work and engraved for implements and a hard-wood block on which to cut up incense, the sides decorated with chequers of gold on gold fundame with nashiji base; and List of Contents. In the lower section are: A box, the outside of

which is decorated with chrysanthemums in gold and silver hiramakiye on fundame, containing a tray with nine boxes of counters (fudabako), each box with flying birds on fundame ground and nashiji base. Barrel-shaped box for packets of incense with silver-lined orifice in lid, of mokume lacquer decorated with network of gold, the interior nashiji. Also a four-lobed box for incense (Kobako) with chrysanthemums in takamakiye of gold on fundame ground. Also two incense-burners (Koro) in green celadon porcelain, each with plain wood lid decorated with chidori in black. Also ten folded paper boxes (tatami-gami) and gilt paper wrapper, painted with young pine trees, enclosing folded papers.

18th century (middle). Cabinet.

18th century (earlier). The boxes in gold.

19th century. The barrel-shaped box.

6 $\frac{1}{4}$ in. by 8 in. by 7 $\frac{1}{4}$ in.

Tomkinson Memorial Gift.

W. 358—1921.

Tools, *Plate XXVII*, Cabinet, *Plate XXVI*

136. CABINET, with utensils, containing tray, writing box with ink-stone, silver and gold water-bottle and two knives, two trays each with twelve boxes of counters, five talc squares, box with silver network cover, for hot charcoal, paper weight, hammer and chisel, holder for tools and seven tools (including one pair of chopsticks), six paper folding boxes and two paper wrappers. Exterior decorated with boats of various kinds filled with flowers on conventional waves in gold takamakiye enriched with kirikane, and gold and silver foil on rich nashiji ground. The lids of the boxes of counters have the animals of the cycle in gold hiramakiye on fundame; and their sides and that of the charcoal box have diaper and chrysanthemum pattern on a silver trellis. The tool holder is in silver, partly gilt, with open-work pattern, the rim and foot chased; the tools of silver, ivory and tortoise-shell; interior, rich nashiji; handles, gold, with the Tokugawa crest in gold on shakudo.

18th century (middle).

7 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in.

Alexander Gift.

W. 319—1916.

Tools, *Plate XXVII*, Cabinet, *Plate XXVIII*

137. CABINET. Two boxes and cover, containing : Set of three boxes and cover for incense, the lower lined with silver-gilt for incense ash; box containing nine smaller boxes for counters; octagonal box with domed lid; circular box with orifice in lid for mixed specimens of incense; block for cutting incense and for paper-weight. All decorated with kiri plant and badge of the family of Ishikawa of Kame-yama, Hō-ō birds, rocks and

stream; in takamakiye of gold and silver, on nashiji. Interior and base nashiji. Chased silver mounts with kiri badge.

18th century (middle).

6 $\frac{1}{2}$ in. by 7 in. by 7 $\frac{1}{4}$ in.

Salting Bequest.

W. 185—1910

138. CABINET, with utensils, three drawers. Decorated with a continuous landscape representing the upper part of the Yoshino River, with waterfall, rocks, mountains and cherry trees in blossom. In gold takamakiye enriched with gold and silver foil and gold kirikane on ground of yasuriko on rich nashiji. The outside of the drawers decorated with mura-nashiji yasuriko and kirikane to represent clouds. Inside of the drawers is nashiji, one with iris flowers. Base and rims, gold fundame. The middle drawer contains twelve circular boxes for incense in hiramakiye on fundame ground, each with an inlaid silver label; and a similarly decorated oblong box. Interior of all these is nashiji. The lower box contains eleven implements in brocade wrapper, lined with bamboo sheath.

18th century (middle).

6 $\frac{1}{2}$ in. by 9 in. by 6 in.

Tomkinson Memorial Gift.

W. 359—1921

Plate XXIX

139. CABINET. With hinged door and six drawers; with pines chrysanthemum, iris, plum blossom, peonies, and various other flowers rocks, water and various birds; in takamakiye of gold, silver, red and brown, and kirikane, encrusted with gold, silver, coral and shell on gyōbu-nashiji. Inside door, sprays of flowers in similar technique, on nashiji. Fronts of drawers, with flowers in hiramakiye of gold and silver, on gold and silver gyōbu-nashiji. Interior and base, nashiji. Engraved silver mounts.

18th century (middle).

4 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in. by 3 $\frac{9}{16}$ in.

Burlington Fine Arts Club Exhibition, 1894, No. 39.

Salting Bequest.

W. 138—1910

140. CABINET. With hinged doors and twelve drawers, the upper with tray, the lower with three small boxes; top with court carriage containing basket of flowers, overhung with wistaria; sides, with groups of plum and cherry trees in blossom, and other flowers, rocks, etc.; in takamakiye of gold and silver, encrusted with gold, silver, coral and shell, and kirikane or yasuriko sprinkled with hirame. Inside doors, sprays of flowers in similar technique on nashiji. Fronts of drawers with sprays of flowers in hiramakiye of gold and silver on gyōbu-nashiji. Small boxes with eupatoria, iris

and cherry in similar technique on fundame. Tray, with peonies, as on exterior, and a karashishi, on yasuriko, within a border of gyōbu-nashiji. Interiors and bases, nashiji. Engraved silver mounts.

18th century (middle).

3½ in. by 4½ in. by 2 in.

W. 591—1910.

Salting Bequest.

141. CABINET FOR INCENSE. Containing three drawers, upper drawer with four, middle with three boxes and lower with tray. Exterior, with fans decorated with emblems of Good Luck and Long Life and waves; in hiramakiye of gold, silver and gold and silver foil on fundame sprinkled with yasuriko. Inside door, Ebisu and his fish, rocks and waves; in takamakiye and hiramakiye of gold and silver and gold foil, on fundame. Drawers with karakusa scrolls in gold hiramakiye on nashiji. Boxes, with flowers, birds, shells, etc., in gold takamakiye on fundame edged with kirikane. Interiors and bases, nashiji. Silver mounts.

18th century (late).

4 in. by 5¾ in. by 3⅞ in.

W. 515—1910.

Salting Bequest.

142. CABINET. Three boxes and tray, the lower containing three boxes for incense, all within a frame in form of a Chinese table supporting a fixed tray. The tray on upper part of the frame, with view of a lake, fishing village, boats and mountains in gold takamakiye, hirame, kirikane and yasuriko on black; supports fundame with scrolls in copper and gold on the panels; interior, nashiji. Sides of the cabinet with bids of paradise, sparrows and cherry trees in blossom, in gold takamakiye enriched with kirikane on black ground sprinkled with nashiji. Tray with persimmon branch and sparrows on fundame; base, nashiji; incense boxes with landscapes on fundame; interiors and bases, nashiji.

18th century (late).

5 in. by 4½ in. by 3 in.

875—1869.

Paris Exhibition, 1867.

143. CABINET. With door, tray, four short and one long drawers, and ash-box, lined with silver gilt; decorated with autumn flowers in takamakiye of gold and silver and encrusted gold and silver, on tortoise-shell. Edges, fundame. Interior and base, nashiji. Silver mounts.

18th century (late).

3½ in. by 3¾ in. by 2¼ in.

W. 534—1910.

No. 144 is by the same hand and probably part of the same set.
Salting Bequest.

144. BOXES (set) FOR INCENSE CEREMONY (*ju-kōbako*). With outer cover, stand and tray, and two inner boxes, the upper containing two small boxes for counters; decorated with autumn flowers and butterflies; in takamakiye of gold and silver on tortoise-shell. Edges, fundame. Interior and base, nashiji. Silver mounts and silk cords.

18th century (late).

2 $\frac{1}{4}$ in. by 2 $\frac{3}{8}$ in. by 2 in.

W. 600—1910.

No. 143 is by the same hand and probably part of the same set.
Salting Bequest.

145. CABINET, with utensils. Decorated throughout with views of the cherry blossom on Mount Yoshino, with rafts and fallen petals on the river, a bridge, etc., in takamakiye of gold and silver, kirikane of gold and silver, hirame, nashiji, and gold and silver foil, on black (rō-irō). Interior and base, nashiji. Silver mounts. The cabinet is in three stages, with cupboard, four drawers, tray and writing box with tray fitting lower stage. It contains the following utensils : 120 counters (*kō-fuda*), of brown wood, numbered and with sprays of flowers in gold hiramakiye. Box fitted with tray forming three compartments for counters. Block for use as paper-weight and also for cutting up incense. Board (*gin-dai*) with ten markers of engraved mother-of-pearl in form of cherry blossoms. Nest of three boxes with cover for incense (*ju-kōgō*). Brazier, cylindrical, for incense (*kōro*), silver-lined, with wooden lid lined with brocade. Box from which incense is drawn by participants in the ceremony (*fuda-zatsu*). Writing box, with cover of gold fundame sprinkled with hirame; and tray with ink-stone and silver water-bottle in form of cherry blossoms and leaves.

19th century (early).

9 $\frac{1}{2}$ in. by 10 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$ in.

W. 184—1910.

Salting Bequest.

Plate XXX

146. CABINET. With hinged door and three drawers, the upper with tray, and the second with three small boxes; with court carriage containing a basket of autumn flowers, praying mantis, groups of flowers, fences, rocks and stream; in takamakiye of gold and silver, kirikane and inlaid shell, on yasuriko. Rims, fundame, with scrolls in gold hiramakiye at angles. Inside door, peasant's hat and cloak, tub, etc., in gold takamakiye and gold foil on nashiji. Front of two drawers with maple leaves and flowers in hiramakiye of gold, silver and inlaid shell on diapered yasuriko. Smaller boxes with diapered yasuriko and each with a name-plate in gold foil. Tray with maple leaves, flowers and pine-needles in gold hiramakiye and gold and

silver foil and shell on fundame in border of mura-hirame-nashiji. Interiors and bases, nashiji. Engraved silver mounts.

19th century (early).

3 $\frac{3}{8}$ in. by 3 in. by 4 $\frac{3}{4}$ in.

Saiting Bequest.

W. 358—1910.

147. CABINET. Case with three drawers, middle drawer containing six, and lower drawer, two boxes; with sparrows in a cornfield; in takamakiye of gold and black and mura-nashiji and yasuriko on black. Drawers, four with shells and seaweed, plum and pine leaves, cherry, pine needles and fern in gold hiramakiye on black; two in cloth (red and green) with two drum-heads and *hagi* plant; and two with maple leaves and fern in gold hiramakiye on fundame sprinkled with yasuriko. Interior and base, nashiji. Engraved silver mounts.

19th century (early).

2 $\frac{3}{8}$ in. by 3 $\frac{1}{4}$ in. by 2 $\frac{1}{2}$ in.

For Dolls' Festival.

Saiting Bequest.

W. 652—1910.

148. CABINET, in form of a well. Two drawers, well-shaped bowl of silvered copper over which is a pent-house with ivory wheel, and two balanced wire buckets. Polished hard wood with water plants, stream and wistaria in gold hiramakiye.

19th century (early).

11 in. by 7 in. by 6 $\frac{3}{4}$ in.

Alexander Gift.

W. 326—1916.

149. CASE, with utensils (mounted as an *inrō* for travelling). Black persimmon wood (*kurokaki*), on one side a scoring diagram in gold hiramakiye, on the other ten conventional plum blossoms in silver. Containing *kōro*. (incense-burner) lined with copper gilt, *suzuri-bako* with brush and wood ink-well and box with forty-six counters, each with numbers and sprays of different plants, the exterior of the receptacles with maple leaves and stream pattern in gold hiramakiye; tray with landscape in gold takamakiye and kirikane; and ten envelopes for incense in gilt paper.

19th century (early).

3 $\frac{1}{2}$ in. by 3 in. by 1 $\frac{1}{4}$ in.

W. 449—1922.

Netsuke.—Ivory, carved and pierced with Tea and Incense Ceremony implements. 18th century (late).

Oime.—Cornelian bead.

Presented by Peter Adam, Esq.

150. BOX FOR INCENSE-BURNING UTENSILS. Cover in shape of two shells with conventional decoration of lotus petals and bands in gold and silver hiramakiye on nashiji ground. Sides with water plants and stream in gold hiramakiye on rō-iro. Interior and base, nashiji.

19th century (early).

6 in. by 8 in. by 5 in.

W. 302—1916.

Alexander Gift.

151. CABINET. Three stages; tray, nest of two boxes and cover in form of koto; cupboard with folding doors; writing box fitted with board containing ten carved mother-of-pearl markers; ink-stone, water-bottle, pad, two brushes and knife. Ivory, carved open-work sides, with, on the top, a vine on bamboo fence; the tray with chrysanthemums; doors of cupboard with vases of flowers; writing box with chrysanthemum flowers floating on stream; nest of boxes with representation of a koto and maple leaves. In gold takamakiye encrusted and inlaid with shell, coral, etc. Silver mounts.

19th century (middle).

6 in. by 6 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.

W. 215—1910.

Burlington Fine Arts Club Exhibition, 1894, No. 45.

Salting Bequest.

152. UTENSILS FOR INCENSE CEREMONY. Two sets, with tools, incense and charcoal.

19th century (late).

W. 391—1922.

Tomkinson Memorial Gift.

CHARCOAL-JARS (*hitori-kōro*).

For holding a supply of red-hot charcoal for use as required in the Incense Ceremony.

153. CHARCOAL-JAR. With kiri leaves in takamakiye of gold and silver on black with nashiji, also on base; a band of brocade pattern round the orifice in gold togidashi. Interior, copper-lined. Silver network cover.

18th century (early).

2 $\frac{1}{4}$ in. by 2 $\frac{7}{8}$ in. diam.

W. 462—1910.

Salting Bequest.

154. CHARCOAL-JAR. Six-lobed; with dragon-flies and mura-nashiji in gold togidashi on black. Interior, black, base, nashiji. Silver rims and trellis cover.

19th century (early).

3½ in. by 4½ in. diam.

*Signed, Shunshō.
Salting Bequest.*

W. 657—1910.

155. CHARCOAL-JAR. Circular; with close fern pattern in gold hiramakiye. Interior, metal-lined. Base, nashiji. Cover, silver open-work in form of a chrysanthemum.

19th century (early).

2½ in. by 2 in. diam.

Salting Bequest.

W. 632—1910.

BOXES (SETS) USED IN THE INCENSE CEREMONY.

These are generally *kō-jū-hako* (sets of boxes for containing incense); or, in the case of those of which the lower box is lined with metal, *kō-dzu* (usually in three divisions, the upper for the talc squares on which incense is burned (*Gin-yo*), the next for a supply of incense, and the lower for the charred remains of the burning).

156. BOXES (*ōrisui-ye-bako*). Set of two with cover, for holding *ōrisui* (folded paper box used in Incense Ceremony). Plum blossom, frogs and water in takamakiye of gold and silver enriched with kirikane on nashiji; similar decoration inside cover. Interior and base, nashiji.

17th century (middle).

2½ in. by 4 in. by 3½ in.

Alexander Gift.

W. 160—1916.

157. BOXES (set). Two and cover, containing tray and three smaller boxes. Exterior, with autumn flowers and butterflies; in takamakiye of gold and silver, and encrusted gold, silver and shell, on yasuriko. Tray with crane, rocks and reeds; in gold takamakiye and encrusted gold and silver on gyōbu-nashiji; rims, fundame. Smaller boxes, with asters and maple leaves and asters and poem cards on fundame, and cherry blossom on gyōbu-nashiji. Interior and base, nashiji.

17th century (late).

2¼ in. by 3 in. by 2½ in

Salting Bequest.

W. 373—1910.

158. BOXES (set). Two and cover, the lower box metal-lined; in form of incense-burner (*kōro*), with small pierced handles for cords. Decorated with Hōō birds, ships sailing along a pine-clad shore and karakusa scrolls on nashiji. Interior, nashiji.

18th century (early).

3 in. by $2\frac{1}{2}$ in. by $2\frac{1}{4}$ in.

W. 635—1910.

Burlington Fine Arts Club Exhibition, 1894, p. 83, No. 33.
Salting Bequest.

159. BOXES (set). Two and cover. Cover, with deer, maple tree and rocks; in takamakiye of gold and silver, encrusted with gold and silver, on gyōbu-nashiji. Rims, fundame. Sides, interior and base, nashiji.

18th century (early).

$2\frac{1}{4}$ in. by $4\frac{1}{8}$ in. by $2\frac{5}{8}$ in.

W. 659—1910.

Salting Bequest.

160. BOXES (set). Three and cover; with chrysanthemums, asters, etc., and butterflies; in takamakiye of gold and silver and kirikane on fundame. Interior and base, nashiji.

18th century (early).

$2\frac{3}{8}$ in. by $2\frac{5}{16}$ in. by $1\frac{7}{8}$ in.

W. 367—1910.

Salting Bequest.

161. BOXES (set). Two and cover, six-lobed; with plum blossom; in takamakiye of gold and red and gold foil on fundame. Interior, nashiji. Base, fundame.

18th century (early).

$2\frac{1}{4}$ in. by $3\frac{5}{8}$ in. diam.

W. 595—1910.

Salting Bequest.

162. BOXES (set). Four, with cover and tray, in form of a lozenge-shaped well-head (*igeta*). Cover, with a pair of mandarin ducks, rocks, water reeds; in takamakiye of gold and silver and kirikane on fundame. Sides, with creeper (*cissus*) in takamakiye of gold and silver on mokume. Beam-shaped borders in shell kirikane; lower part with fret pattern in togidashi. Tray, with Hotei and his treasure-bag; in gold takamakiye and kirikane on fundame. Boxes with figures of two court nobles and two ladies; in takamakiye of gold, red, black and brown on fundame; sides diaper pattern in togidashi. Interiors and bases, nashiji.

18th century (early).

$1\frac{7}{8}$ in. by $5\frac{3}{4}$ in. by $4\frac{3}{4}$ in.

W. 387—1910.

Salting Bequest.

163. BOXES (set). Two and cover, six-lobed. Cover decorated with herons in a stream; in takamakiye of gold and silver enriched with kirikane on fundame ground. Sides with various water plants in a stream in fundame. Interior, nashiji; base, fundame. Metal fittings.

18th century (early).

3 in. by $4\frac{1}{8}$ in. by $4\frac{1}{8}$ in.

Alexander Gift.

W. 161—1916.

Plate XXXI

164. BOXES (set). Outer box, tray and four smaller boxes. Cover, with Hōō bird, kiri plant and rocks; in takamakiye of gold, silver, red and kirikane; and kiri crests encrusted in gold, silver and coral on gold and silver yasuriko. Tray with tiger and bamboo; in takamakiye of gold and black, and kirikane on fundame; with rims of gyōbu-nashiji. Smaller boxes with sprays of chrysanthemum, peony, cherry blossom and asters; in takamakiye of gold and silver, and kirikane on fundame. Interior and base, nashiji.

18th century (middle).

$\frac{3}{8}$ in. by 3 in. by $2\frac{5}{16}$ in.

Salting Bequest.

W. 330—1910.

165. BOXES (set). Three and cover; with hills, cherry trees in blossom, young pines and stream; in gold takamakiye and kirikane on fundame. Interior, nashiji; base, fundame.

18th century (middle).

$2\frac{3}{4}$ in. by $2\frac{3}{8}$ in. by $2\frac{1}{4}$ in.

Salting Bequest.

W. 525—1910.

166. BOXES (set). Two and cover, quatrefoil; with autumn flowers and rocks; in gold takamakiye and kirikane on gold and silver yasuriko. Interior and base, nashiji.

18th century (middle).

2 in. by $2\frac{3}{8}$ in. by $2\frac{3}{8}$ in.

Salting Bequest.

W. 324—1910.

167. BOX (set), containing two smaller boxes. Cover with leaves and brushes in takamakiye of gold and silver on yasuriko; the inner boxes with peonies in gold takamakiye on fundame. Interiors and bases, nashiji.

18th century (middle).

$\frac{1}{2}$ in. by $2\frac{7}{8}$ in. by $1\frac{7}{8}$ in.

Salting Bequest.

W. 275—1910.

168. BOXES (set). With tray and three smaller boxes for counters. Cover, with sprays of cherry blossom; in gold takamakiye on yasuriko marked as a score-board for the sugoroku game; and, at sides, on mokume of gold, silver and brown. Inner box: sides, mokume; ends, nashiji. Boxes for counters, with peony blossoms in gold takamakiye and kirikane on fundame. Tray with a pavilion near a lake, rocks, iris, pine tree and clouds in gold takamakiye on fundame and border of fern pattern in gold hiramakiye. Interiors and bases, nashiji.

18th century (middle).

1 $\frac{5}{8}$ in. by 3 $\frac{11}{16}$ in. by 2 $\frac{3}{8}$ in.

W. 487—1910.

The next number (169) is from the same set.

Salting Bequest.

169. BOX, with tray. Cover with sprays of cherry blossom; in takamakiye of gold and silver on yasuriko, marked as a score-board for the sugoroku game; and, at sides, on mokume in gold, silver and brown. Inner box, in gold and silver yasuriko sprinkled with hirame. Tray with two boys receiving a lesson in flower arrangement from a master seated at a table; in takamakiye of gold, silver and black on fundame. Interior and base, nashiji.

18th century (early).

1 $\frac{5}{8}$ in. by 3 $\frac{5}{8}$ in. by 2 $\frac{3}{8}$ in.

W. 563—1910.

From the same set as the preceding number (168).

Salting Bequest.

170. BOXES (set). Two and cover, lozenge-shaped; with landscape scene of hills, stream and pine trees and two long-tailed tortoises; in gold takamakiye and kirikane on nashiji. Interior and base, nashiji.

18th century (middle).

2 $\frac{3}{8}$ in. by 3 $\frac{5}{16}$ in. by 2 $\frac{3}{8}$ in.

W. 368—1910.

The next number (171) is from the same set.

Salting Bequest.

171. BOX, hexagonal. With landscape scene of hills, stream, pine trees and long-tailed tortoises; in gold takamakiye and kirikane on nashiji. Interior and base, nashiji.

18th century (middle).

1 $\frac{1}{2}$ in. by 2 $\frac{3}{4}$ in. by 2 $\frac{1}{4}$ in.

W. 329—1910.

From the same set as the preceding number (170).

Salting Bequest.

172. BOXES (set). Three, one enclosing four boxes, tray and overhanging cover. The cover decorated with Chinese children and butterflies in a garden; sides of cover and boxes with cherry blossom and conventional

stream; the tray with salt-pans, two workmen, fishing nets, etc.; the small boxes with flowering plants. In takamakiye of gold and black enriched with gold and silver foil and kirikane on fine yasuriko and fundame ground. Interior, rich nashiji. Silver fittings.

18th century (middle).

3 $\frac{3}{8}$ in. by 4 $\frac{1}{4}$ in. by 4 $\frac{1}{4}$ in.

Alexander Gift.

W. 162—1916.

Plate XXXI

173. BOXES (set). Three and cover; in shape of a fan. On cover, autumn flowers and stream; on sides, Chinese dragons forming badges on ground of fret pattern in takamakiye of gold and silver on black ground. Interior and base, nashiji.

18th century (middle).

2 $\frac{3}{8}$ in. by 2 $\frac{1}{2}$ in. by 2 in.

Alexander Gift.

W. 167—1916.

174. BOXES (set). Two and cover, in shape of a pilgrim's pack. Decorated with maple leaves in takamakiye of gold, silver and red, enriched with kirikane on lattice-work ground of yasuriko. Interior and base, nashiji.

18th century (middle).

3 $\frac{1}{2}$ in. by 3 $\frac{1}{4}$ in. by 2 in.

Alexander Gift.

W. 170—1916.

175. BOXES (set). With tray and two smaller boxes for counters. Cover with dandelion, horse-tail, fern, ground bamboo, etc., in gold takamakiye and encrusted coral, ivory, lead, etc., on fundame, with raised border of coarse hirame on black; sides, yasuriko. Boxes for counters, with maple leaves and pine needles in gold takamakiye on fundame. Interior and base, nashiji.

18th century (late).

1 $\frac{3}{16}$ in. by 1 $\frac{3}{4}$ in. by 2 $\frac{1}{8}$ in.

Salting Bequest.

W. 528—1910.

176. BOXES (set). Two and cover. Cover with chrysanthemums and pampas grass in gold takamakiye on diaper of gold togidashi on black; the latter decoration on sides of inner boxes. Interior and base, nashiji.

18th century (late).

1 $\frac{1}{2}$ in. by 2 $\frac{5}{8}$ in. by 2 $\frac{1}{8}$ in.

Salting Bequest.

W. 545—1910.

177. BOXES (set), in form of knot. Four boxes and cover; with brocade patterns in bands; in hiramakiye of gold and silver on black, silver and nashiji. Interior and base, nashiji. Lower box lined with copper-gilt.

18th century (late).

2 $\frac{3}{4}$ in. by 2 $\frac{3}{4}$ in. by 1 $\frac{3}{4}$ in.

W. 467—1910.

Salting Bequest.

178. BOXES (set). Two and cover, containing tray and two smaller boxes. Cover, with a Chinese princess and two attendants seated at a table beneath a pine tree; in takamakiye of gold, silver and black, and kirikane of gold and shell on fundame; sides with plum tree and nightingale, iris and plank bridges, deer and autumn flowers and deer and bamboo, referring to famous poems; tray with Chinese boys and fighting cocks, in similar technique. Inner boxes with continuous design of Hōō bird and kiri in takamakiye of gold and red and kirikane on fundame. Interior and base, nashiji.

18th century (late).

2 $\frac{1}{4}$ in. by 3 in. by 2 $\frac{1}{8}$ in.

W. 653—1910.

Salting Bequest.

179. BOXES (set). Four and cover, lower box silver-lined; with scrolls of *kiri* foliage in gold togidashi on black, and bands of nashiji. Interior and base, nashiji. Lower box pierced for a ribbon.

18th century (late).

2 $\frac{3}{4}$ in. by 2 $\frac{5}{8}$ in. by 2 $\frac{1}{8}$ in.

W. 590—1910.

Salting Bequest.

180. BOXES (set). Three boxes and cover, the lower silver-lined. Cover with a spray of chrysanthemums in hiramakiye of gold and silver on black, in a panel; sides, with fret pattern in gold hiramakiye on black. Interior and base, nashiji.

18th century (late).

3 in. by 2 $\frac{1}{4}$ in. by 2 $\frac{1}{4}$ in.

W. 389—1910.

Salting Bequest.

181. BOXES (set). Three and cover, the lower box silver-gilt-lined; with diaper patterns in bands in gold hiramakiye on black. Interior and base, nashiji. Pewter rims.

18th century (late).

2 $\frac{1}{2}$ in. by 2 $\frac{5}{8}$ in. by 1 $\frac{7}{8}$ in.

W. 671—1910.

Salting Bequest.

182. BOXES (set). Three and cover, the lower box copper-lined; with diaper pattern in gold hiramakiye on nashiji and silver fundame. Interior and base, nashiji.

18th century (late).

2 in. by $2\frac{1}{4}$ in. by $1\frac{5}{8}$ in.

W. 473—1910.

Salting Bequest.

183. BOXES (set). Three boxes and cover, the lower box copper-lined; with peony scrolls in hiramakiye of gold and silver on black. Interior, nashiji; base, black.

18th century (late).

2 $\frac{1}{2}$ in. by 2 in. by $1\frac{7}{8}$ in.

W. 661—1910.

Salting Bequest.

184. BOXES (set). Three and cover. Decorated with plum trees in bloom, in gold and silver takamakiye enriched with kirikane, the blossoms in relief, on nashiji. Interior and base, fundame.

18th century (late).

2 $\frac{3}{4}$ in. by 2 in. by 2 in.

W. 159—1916.

Alexander Gift.

185. BOXES (set). Three and domed cover. Decorated with ducks on a stream and water plants in gold takamakiye enriched with kirikane and togidashi on black ground with fine yasuriko. Interior and base, nashiji.

18th century (late).

3 $\frac{1}{2}$ in. by $3\frac{1}{2}$ in. by $2\frac{1}{2}$ in.

W. 163—1916.

Alexander Gift.

186. BOXES (set). Three and cover, in form of a pair of fans, with metal runners for cords in shibuichi flecked with gold. Cover decorated with two fans, one having pine trees and clouds, the other the Rising Sun and waves in hiramakiye of gold and silver enriched with kirikane, gold foil and yasuriko. The sides have Autumn flowers in gold hiramakiye on fine yasuriko ground. Interior and base, nashiji.

18th century (late).

2 $\frac{3}{4}$ in. by $3\frac{1}{2}$ in. by $2\frac{1}{2}$ in.

W. 166—1916.

Alexander Gift.

187. BOXES (set). Four and cover, in shape of a pilgrim's pack. Decorated with a creeping plant in takamakiye of gold, silver and red, enriched

with kirikane and gold foil on lattice ground of yasuriko. Interior and base, nashiji.

18th century (late).

3½ in. by 2½ in. by 2½ in.

Alexander Gift.

W. 169—1916.

188. BOXES (set). Six in covered box (for Rokushikō game). The outer box decorated with Autumn plants and poem cards (tanzaku) in gold takamakiye and togidashi, enriched with kirikane on gyōbu-nashiji ground. Interior, nashiji, with three insects in gold. Inner boxes with Mount Fuji and dragon, a lake scene, plum blossom and bird, pine tree and owl, chidori and waves; in centre, Hotei and two boys, in gold takamakiye on nashiji. Interiors and boxes, nashiji.

18th century (late).

1¾ in. by 5½ in. diam.

Alexander Gift.

W. 126—1916.

189. BOXES (set). Circular, in form of a drum and with silver bands, enclosing three boxes in form of *tomoye*. Cover with two Hō-ō birds in gold and silver takamakiye enriched with gold and silver foil and kirikane encircling a *tomoye* badge surrounded with shell inlay; the sides, gold mokume. Inside of cover, cock, hen and chickens in gold, silver and red on nashiji ground with kirikane and yasuriko. Interior, nashiji; base, fundame. The smaller boxes with waves in hiramakiye on fundame. Interior, nashiji.

18th century (late).

1 in. by 3⅓ in. diam.

From the Bowes Collection.

703—1901.

Plate XXXI

190. BOXES (set). Three and cover, with overhanging cover in form of a bird-cage, with network having a bunch of flowers and bars, behind which are flowers in hiramakiye of gold and silver. The inside boxes, with design of wirework enclosing birds; in hiramakiye of gold and black and nashiji. Interior and base, nashiji.

19th century (early).

2 in. by 1⅞ in. diam.

Saiting Bequest.

W. 468—1910.

191. BOXES (set). Three and cover, diamond-shaped; with plum blossom and birds in takamakiye of red and brown and encrusted and engraved

shell; cover with conventional device in gold takamakiye, on black.
Interior, nashiji; base, black.

19th century (early).

1 $\frac{7}{8}$ in. by 2 $\frac{1}{2}$ in. by 1 $\frac{5}{8}$ in.

W. 623—1910.

Salting Bequest.

192. BOXES (set). Three and cover in form of crescent moon; with clouds in gold fundame sprinkled with yasuriko and gold and silver kiri-kane on nashiji. Interior and base, hirame on black.

19th century (early).

2 $\frac{5}{8}$ in. by 2 $\frac{15}{16}$ in. by 1 $\frac{1}{4}$ in.

W. 303—1910.

Salting Bequest.

193. BOXES (set). Two and cover; with peonies in togidashi of gold and silver and yasuriko on black. Inside cover, similar decoration. Interior and base, nashiji.

19th century (early).

2 $\frac{5}{8}$ in. by 2 $\frac{3}{8}$ in. by 2 $\frac{3}{8}$ in.

W. 660—1910.

Salting Bequest.

194. BOXES (set). Three and cover. Lower box lined with silver-gilt. With family badges (narcissus, maple and wistaria leaves) of scrolls, *kiri*, gold hirame and gold and silver hirame, on the cover and in bands on sides; the ornaments in gold togidashi, on rō-iro. Interior and base, nashiji.

19th century (early).

3 in. by 2 $\frac{5}{8}$ in. by 2 $\frac{3}{8}$ in.

W. 362—1910.

Salting Bequest.

195. BOXES (set). Three and cover, in form of cherry blossom. The cover represents a conventional cherry blossom in gold togidashi; sides decorated with maple leaves, cherry blossom and lattice-work in gold and silver hiramakiye, enriched with silver foil and fine yasuriko. Interior and base, nashiji.

19th century (early).

2 $\frac{1}{8}$ in. by 2 $\frac{1}{2}$ in. diam.

W. 156—1916.

Alexander Gift.

196. BOXES (set). Two and cover, four-lobed. Dandelions and ferns in gold takamakiye enriched with kirikane on nashiji. Interior and base, nashiji.

19th century (early).

2 $\frac{3}{4}$ in. by 3 $\frac{1}{4}$ in. by 2 $\frac{3}{4}$ in.

W. 158—1916.

Alexander Gift.

197. BOXES (set). Three and cover; beehive shape. Creeping plants in gold takamakiye and inlay of cloisonné enamel on mokume ground. Inside the cover, a traveller's pack. Interior and base, nashiji, the lower box lined with metal for incense ashes.

19th century (early).

2 $\frac{3}{4}$ in. by 2 in. diam.

Alexander Gift.

W. 164—1916.

198. BOXES (set). Four boxes and cover. Decorated with various flower and bird patterns in medallions; in takamakiye of gold, silver and red, enriched with kirikane on fundame ground. Interior and base, nashiji.

19th century (early).

2 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in. by 2 in.

W. 165—1916.

Interior of lower box repaired.

Alexander Gift.

199. BOXES (set). Two (one with tray) and cover. Decorated with crane badge in gold takamakiye on chequered pattern of black and gold. Borders with karakusa pattern in gold hiramakiye on fundame. Interior and base, nashiji. Silver fittings for cords.

19th century (early).

4 $\frac{1}{4}$ in. by 3 in. by 3 in.

W. 172—1916.

Alexander Gift.

200. BOXES (set). Two and cover. Cherry tree in bloom in gold hiramakiye enriched with kirikane and gold foil on black ground with yasuriko. The design is overlaid with poems in silver foil. Interior and base, gyōbu-nashiji.

19th century (early).

2 $\frac{3}{4}$ in. by 2 $\frac{3}{4}$ in. by 2 $\frac{3}{4}$ in.

W. 173—1916.

Alexander Gift.

201. BOXES (set). Three and cover, one with tray; segmental. Polished wood, with plum blossom; in coloured ivory and tortoise-shell.

19th century (middle).

2 $\frac{3}{4}$ in. by 3 $\frac{1}{4}$ in. by 1 $\frac{1}{4}$ in.

W. 168—1916.

Alexander Gift.

BOXES FOR INCENSE ASH (*takigara-ire*).

202. BOX (quatrefoil). With iris and water and *Tokugawa* crest; in takamakiye of gold and silver on nashiji. Inside cover, nashiji; remainder, silver-lined; base, nashiji.

18th century (middle).

1 $\frac{1}{8}$ in. by 1 $\frac{3}{4}$ in. by 2 in.

W. 533—1910.

Salting Bequest.

203. BOX. With hills, cherry trees in bloom, river and young pines representing Mount Yoshino; in gold takamakiye and kirikane on yasuriko. Inside of lid, nashiji; remainder, silver-lined; base, yasuriko.

18th century (late).

2 $\frac{13}{16}$ in. by 2 $\frac{1}{4}$ in. by 2 $\frac{1}{4}$ in.

W. 521—1910.

Salting Bequest.

204. BOX. With cottage, hills and trees; in gold takamakiye and kirikane on fundame. Inside cover, nashiji; remainder, silver-lined; base, nashiji.

18th century (late).

1 $\frac{1}{16}$ in. by 2 $\frac{1}{8}$ in. by 2 in.

W. 470—1910.

Salting Bequest.

205. JAR. With asters, bamboo and crane badges (*Mōri* family), in gold hiramakiye on black. Inside cover, nashiji; base, black; silver-lined.

19th century (early).

2 in. by 2 in. diam.

W. 376—1910.

Salting Bequest.

206. JAR (cylindrical). With plum, cherry and chrysanthemum flowers and leaves in togidashi of gold, green and red. Inside of cover and rim, gold fundame; brass-lined; base, nashiji.

19th century (early).

2 $\frac{1}{4}$ in. by 2 $\frac{7}{8}$ in. diam.

W. 664—1910.

Salting Bequest.

BOXES (SINGLE) FOR INCENSE.

The terms generally applied are *kōgo* for very shallow boxes, usually less than 1 in. in height, and with cover about equal in height to lower part; and *kō-bako* for those of other dimensions. The dividing line is, however, so doubtful that no classification under these heads could be quite satisfactory.

207. BOX (circular); in matsukawa-nuri (lacquer imitating bark of an old pine tree). Interior and base, brown.

16th century (early).

1 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in. diam.

W. 410—1922.

Inscribed, offered to Hachiman Temple on 1st day of 5th month, Tembun 3rd year (A.D. 1534), by Sadahisa.

In this process the lacquer is built up in successive layers, somewhat in the style of *guri* lacquer.

208. BOX. Decorated with chrysanthemums and *Tokugawa* badges in takamakiye of gold and pewter, enriched with kirikane and gold foil on nashiji ground. Interior and base, nashiji.

16th century (middle).

2 $\frac{1}{2}$ in. by 4 in. diam.

W. 389—1922.

From the *G. V. Clark Collection*.

209. BOX. Conventional leaves in gold hiramakiye enriched with silver and shell (raden) and nashiji on red ground. Interior, young pine branches in gold hiramakiye and coarse nashiji on black ground. Pewter rims.

17th century (middle).

1 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in.

691—1901.

From the *Bowes Collection*.

210. BOX (circular). Birds of paradise, kiri and kiku crests and scrolls in gold takamakiye on fundame. Interior, a kiri crest inside cover, and bird of paradise at base, each with scrolls on black ground with coarse nashiji. Base, nashiji. Pewter rims.

17th century (late).

1 $\frac{3}{4}$ in. by 4 in.

W. 125—1916.

Alexander Gift.

211. BOX (circular). A ferryman on his boat in hiramakiye of gold, silver and black, and coarse nashiji on dark red ground. Interior, black. Pewter rims.

17th century (late).

1 $\frac{3}{4}$ in. by 3 $\frac{1}{2}$ in. diam.

706—1901.

From the *Bowes Collection*.

212. BOX (circular). With *nyoi* sceptre, stick of ink, and ancient mirror in lacquer imitating ink and bronze; a character in gold on the sceptre, on red. Sides, nunome (lacquer imitating canvas). Interior and base, black.

17th century (late).

1 $\frac{1}{8}$ in. by 3 $\frac{5}{8}$ in. diam.

W. 342—1910.

Signed, Ukwanshi Ritsuō.

Salting Bequest.

213. BOX (circular). Cover, with a spray of peony; in gold takamakiye and encrusted shell, on nashiji. Interior and base, nashiji. Pewter rims.

17th century (late).

$\frac{7}{8}$ in. by 2 in. diam.

W. 227—1910.

Salting Bequest.

214. BOX. In form of a butterfly. With scrolls, markings and chrysanthemum flowers in gold takamakiye on fundame. Interior and base, nashiji.

17th century (late).

$\frac{13}{16}$ in. by $3\frac{7}{8}$ in. by $1\frac{7}{8}$ in.

W. 341—1910.

Salting Bequest.

215. BOX (circular). With three shells in takamakiye of gold and brown, one with plum blossom in gold foil on nashiji. Inside cover, two chrysanthemum flowers in gold hiramakiye on nashiji. Interior and base, nashiji. Pewter rims.

18th century (early).

$\frac{1}{2}$ in. by 2 in. diam.

W. 587—1910.

Salting Bequest.

216. BOX. Cover with kiri tree and vase in gold takamakiye and kirikane on nashiji. Interior and base, nashiji.

18th century (early).

$\frac{5}{8}$ in. by $2\frac{3}{4}$ in. diam.

W. 581—1910.

Salting Bequest.

217. BOX. With maple trees, rocks, bamboo fence and clouds; in takamakiye of gold and silver, gold and silver kirikane and gold foil on nashiji. Inside cover, asters and rocks. Interior and base, nashiji.

18th century (early).

2 in. by $2\frac{3}{4}$ in. by $3\frac{3}{8}$ in.

W. 654—1910.

Salting Bequest.

217A. BOX (square). With heron, boats and reeds, in gold takamakiye on nashiji. Interior and base, nashiji. Pewter rims.

18th century (early).

$\frac{3}{4}$ in. by $2\frac{1}{2}$ in. by $2\frac{1}{2}$ in.

W. 171—1921.

Plate XXXII

218. BOX (square). With chidori in gold and silver hiramakiye and half-moon in pewter on nashiji. Interior and base, nashiji. Pewter rims.

18th century (early).

1 in. by $2\frac{1}{2}$ in. by $2\frac{1}{2}$ in.

W. 172—1921.

Sage Memorial Gift.

219. BOX (square). Decorated with lotus in various colours and swallows in takamakiye on nashiji. Interior and base, nashiji. Pewter rims.

18th century (early).

1 in. by 2½ in. by 2½ in.

Sage Memorial Gift.

W. 170—1921.

220. BOX (hexagonal). A sage riding on a carp in takamakiye on nashiji. Interior and base, nashiji. Pewter rims.

18th century (early).

1 in. by 2⅔ in. by 2⅔ in.

Sage Memorial Gift.

W. 339—1921.

Plate XXXII

221. BOX. Decorated with two carp, one in black and gold, the other in red, the eyes of hard stone; on nashiji. Interior, nashiji. Pewter rims.

18th century (early).

1 in. by 3½ in. by 3 in.

Sage Memorial Gift.

W. 338—1921.

Plate XXXII

222. BOX (rectangular). Decorated with three badges, two of Kiri, one of Kiku, in takamakiye on nashiji. Interior, silver nashiji; base, coarse nashiji.

18th century (early).

2½ in. by 3½ in. by 3 in.

Sage Memorial Gift.

W. 336—1921.

223. BOX. Decorated with two Tsuba (sword-guards) in takamakiye of gold and brown enriched with pewter, silver and red on nashiji on red. Interior, nashiji. Pewter rims.

18th century (early).

1 in. by 3½ in. by 3 in.

Sage Memorial Gift.

W. 173—1921.

224. BOX. Cover with chrysanthemums and other flowers; in takamakiye of gold and silver and encrusted gold, silver, stained ivory and shell on gyōbu-nashiji. Sides, interior and base, nashiji.

18th century (early).

1½ in. by 1⅞ in. by 2½ in.

Salting Bequest.

W. 526—1910.

225. BOX (quatrefoil). With drum and tassels and court noble's cap; in takamakiye of gold, silver and red on ground of fern pattern in delicate

gold hiramakiye on fundame. Sides, with fret pattern in silver. Interior and base, nashiji.

18th century (early).

1 $\frac{3}{4}$ in. by 3 in. by 2 $\frac{1}{2}$ in.

Salting Bequest.

W. 334—1910.

226. BOX. With butterflies and conventional birds in outline and partly shaded with silver, in togidashi on fundame (*kakiwari* style). Interior, chrysanthemum, in gold togidashi on nashiji; base, nashiji. Pewter rims.

18th century (early).

1 $\frac{3}{4}$ in. by 2 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in.

Salting Bequest.

W. 555—1910.

227. BOX. In form of a section of bamboo. Cover, with flower arrangement of magnolia, etc., in gold takamakiye on gold and silver yasuriko. Sides carved and lacquered in gold, green, black and red on fundame to represent bamboo. Interior and base, nashiji.

18th century (early).

1 $\frac{1}{2}$ in. by 2 $\frac{1}{4}$ in. by 2 $\frac{1}{4}$ in.

Salting Bequest.

W. 608—1910.

228. BOX. In form of folded brocade. Cover with brocade patterns in gold hiramakiye on bands of fundame and black. Sides, diaper pattern. Interior and base, nashiji.

18th century (early).

1 $\frac{3}{4}$ in. by 2 in. by 1 $\frac{1}{2}$ in.

Salting Bequest.

W. 290—1910.

229. BOX (quatrefoil). With a stream, rocks, willow trees and insects; in gold takamakiye, kirikane and inlaid shell, on fundame sprinkled with yasuriko. Interior and base, hirame nashiji on black. Silver mounts in form of plum blossom.

18th century (early).

2 $\frac{1}{4}$ in. by 3 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.

Salting Bequest.

W. 536—1910.

230. BOX. With the priest Saigio looking at Mount Fuji; in encrusted hard stones and coral, the sea in inlaid shell and shore in fundame and kirikane; in a compartment with raised rim and sides of hirame. Interior, nashiji; base, hirame.

18th century (early).

1 $\frac{1}{2}$ in. by 1 $\frac{1}{2}$ in. by 2 $\frac{1}{8}$ in.

Salting Bequest.

W. 223—1910.

231. BOX (shell-shaped). Exterior, with water weeds in hiramakiye of gold, dark green, etc., on silver fundame. Interior, with a stream, rocks, overhanging *hagi* (lespedeza), the reflection of the moon and poem ; in gold takamakiye and hiramakiye enriched with kirikane on red.

18th century (early).

1 $\frac{1}{4}$ in. by 4 $\frac{1}{2}$ in. by 3 $\frac{1}{4}$ in.

W. 604—1910.

The poem describes the gentle waves of the stream, under the autumn moon and with over-hanging *hagi*, as a scene to be visited once more.

Salting Bequest.

232. BOX. Cover with chrysanthemums and karakusa scrolls in hiramakiye of gold, red, green and inlaid shell on silver fundame. Sides, diaper pattern with *kiri* and chrysanthemum badges in similar technique. Interior and base, nashiji.

18th century (early).

1 $\frac{3}{16}$ in. by 1 $\frac{3}{4}$ in. by 2 $\frac{1}{8}$ in.

W. 476—1910.

Salting Bequest.

233. BOX (circular). With camellia and pine branches in gold takamakiye on yasuriko; inside cover, similar decoration on nashiji. Interior, large hirame on nashiji; base, yasuriko.

18th century (early).

1 in. by 3 $\frac{1}{4}$ in. diam.

W. 216—1910.

Salting Bequest.

234. BOX. With a pair of pigeons on a tree stump, and peony; in takamakiye of gold and red and gold and silver kirikane on yasuriko. Interior and base, nashiji.

18th century (early).

1 $\frac{1}{2}$ in. by 1 $\frac{3}{4}$ in. by 2 $\frac{1}{8}$ in.

W. 251—1910.

Salting Bequest.

235. BOX with tray. Cover with autumn flowers and insects; in gold takamakiye, kirikane and inlaid shell and encrusted gold and silver on yasuriko. Sides, gyōbu-nashiji. Tray, with chariot wheels, flowers and ferns; in takamakiye of gold and silver and kirikane on fundame, with gyōbu-nashiji border. Interior and base, nashiji.

18th century (early).

1 $\frac{1}{4}$ in. by 2 $\frac{3}{4}$ in. by 3 in.

W. 612—1910.

Salting Bequest.

236. BOX (circular). With a conventional chrysanthemum flower in relief, in gold yasuriko and kirikane of varying shades. Interior, nashiji.
18th century (early).

1 $\frac{7}{16}$ in. by 3 $\frac{1}{4}$ in. diam.

W. 284—1910.

Saiting Bequest.

237. BOX. In form of a roll of brocade. Cover with brocade pattern in gold hiramakiye and chrysanthemums in takamakiye of gold and silver. Sides, with cherry blossom on stream in similar technique. Interior and base, fundame.

18th century (early).

3 $\frac{3}{4}$ in. by 1 $\frac{13}{16}$ in. by 1 $\frac{3}{8}$ in.

W. 314—1910.

Saiting Bequest.

238. BOX. In form of a pair of wood blocks for clappers (*hyōshigi*) used by watchmen and on the stage of a theatre. With iris in gold takamakiye and water in gold togidashi. Interior and base, nashiji.

18th century (early).

1 $\frac{5}{16}$ in. by 3 in. by 1 $\frac{3}{8}$ in.

W. 524—1910.

Saiting Bequest.

239. BOX (circular, in form of a drum). With tomoye badge in gold foil on cover and base; on the former also, a pair of drumsticks in gold takamakiye; sides, hirame, with upper and lower bands having copper knobs. Interior, hirame.

18th century (early).

1 $\frac{3}{16}$ in. by 2 $\frac{5}{16}$ in. diam.

W. 288—1910.

Saiting Bequest.

240. BOX. Cover with karashishi and peony in gold takamakiye on rō-iro, with hirame nashiji. Interior, nashiji; base, mura-nashiji.

18th century (early).

3 $\frac{3}{4}$ in. by 1 $\frac{5}{8}$ in. by 3 in.

W. 332—1910.

Saiting Bequest.

241. BOX. Bamboo basketwork with bamboo tree, plum, orchid and chrysanthemums in takamakiye of various colours in compartments of black. Interior, black; base, basketwork.

18th century (early).

1 $\frac{7}{8}$ in. by 4 $\frac{1}{4}$ in. diam.

W. 519—1910.

Signed, Monogram in red.

Saiting Bequest.

242. BOX (circular). With Hō-ō bird arranged as a roundel, in gold takamakiye on black, with nashiji. Interior and base, nashiji.

18th century (early).

1 $\frac{9}{16}$ in. by 2 $\frac{3}{8}$ in. diam.

W. 235—1910.

Salting Bequest.

243. BOX (oval). Cover with woman in wistaria robe and boy dancing; in togidashi of gold, red and black, on black with silver nashiji. Interior and base, nashiji.

18th century (early).

1 $\frac{3}{4}$ in. by 2 $\frac{3}{8}$ in. by 3 $\frac{1}{4}$ in.

W. 662—1910.

Salting Bequest.

244. BOX. Basket-shape on three legs, with lid. With *cissus*, *asarum* and ferns in gold takamakiye on a lattice of black urushiye, on black. Interior and base, nashiji.

18th century (early).

1 $\frac{1}{8}$ in. by 2 $\frac{1}{2}$ in. diam.

W. 385—1910.

Salting Bequest.

245. BOX (top-shaped). With chrysanthemum sprays and trellis; in gold hiramakiye on red. Interior, chrysanthemum blossoms; in gold hiramakiye on fundame. Base, gold and silver yasuriko.

18th century (early).

1 $\frac{3}{4}$ in. by 2 $\frac{7}{8}$ in. diam.

W. 510—1910.

Salting Bequest.

246. BOX (trefoil shape). With creeper and red berries in takamakiye of dark green and brown, and red porcelain; on dark green with network of gold. Interior, mura-nashiji; base, similar to ground of exterior.

18th century (early).

1 in. by 2 $\frac{5}{8}$ in. by 2 in.

W. 531—1910.

Salting Bequest.

247. BOX. With flying cranes, in hiramakiye of gold and silver on brown with nashiji. Interior, similar decoration in gold togidashi, lined with red; base, nashiji. Pewter rims.

18th century (early).

1 $\frac{3}{8}$ in. by 2 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in.

W. 378—1910.

Salting Bequest.

248. BOX. In form of a duck. Carved and lacquered in brown and red, the head and neck in bronze-gold. Interior, nashiji.

18th century (early).

1½ in. by 2¼ in. by 1¾ in.

Salting Bequest.

W. 527—1910.

249. BOX (circular). Carved with Hōō birds in guri lacquer of red, black and yellow. Interior, black.

18th century (early).

1½ in. by 3¼ in. diam.

Salting Bequest.

W. 339—1910.

250. BOX. In form of a spray of three oranges. Fruit in gold yasuriko on red and leaves in fundame. Interior, hirame.

18th century (middle).

¾ in. by 1⅓ in. by 1½ in.

Seal, Eihachi.

Salting Bequest.

W. 309—1910.

251. BOX (with tray). With conventional flowers and other patterns in various colours within metal cloisons (zōgan-nuri), and grasshoppers in black urushiye on black. Interior and base, nashiji.

18th century (middle).

2⅔ in. by 2½ in. by 2⅓ in.

Signed, Giōkusei.

Salting Bequest.

W. 366—1910.

252. BOX (square bowl-shaped). With rocks, pine trees and conventional waves in gold togidashi and kirikane, on yasuriko. Interior and base, nashiji.

18th century (middle).

1⅞ in. by 3 in. by 3 in.

W. 601—1910.

Signed, Hisaiye.

Salting Bequest.

253. BOX. With chrysanthemums in gold takamakiye and encrusted shell. Interior and base, black.

18th century (middle).

½ in. by 3⅔ in. by 1⅓ in.

W. 346—1910.

Signed, Ritsuō, Kwan.

Salting Bequest.

254. BOX In form of a duck. The plumage carved and engraved in Chinese style in brown, lined with black (*zonsei-nuri*). Interior, dark brown. 18th century (late).

3 $\frac{1}{4}$ in. by 6 in. by 2 $\frac{7}{8}$ in.

W. 562—1910.

Signed, Chingisai.

Salting Bequest.

255. BOX (circular with depressed top). With figure of Gama Sennin and his toad; in togidashi of gold and black on rō-irō. Interior and base, nashiji. 18th century (late).

1 $\frac{1}{8}$ in. by 3 in. diam.

W. 486—1910.

Signed, Shunshō.

Salting Bequest.

256. BOX (quatrefoil shape). Tsui-shu cover carved with cherry blossom in high relief on diapered ground, base with conventional foliage. Interior, black.

18th century (late).

1 $\frac{1}{2}$ in. by 2 $\frac{1}{8}$ in. diam.

W. 617—1910.

Signed, Shō-ya.

Salting Bequest.

257. BOX (circular). Carved with scrolls in layers of red, black and yellow lacquer (*guri*). Interior and base, black.

18th century (late).

1 $\frac{1}{2}$ in. by 3 $\frac{3}{4}$ in. diam.

W. 655—1910.

Signed, Yōmo.

Salting Bequest.

258. BOX. With packets of incense and shells; in gold hiramakiye on nashiji. Interior and base, nashiji.

18th century (middle).

1 $\frac{5}{8}$ in. by 2 $\frac{1}{4}$ in. by 1 $\frac{3}{4}$ in.

W. 599—1910.

Salting Bequest.

259. BOX. Cover with Chinese landscape, pagoda, hills and trees; in takamakiye of gold and silver on black, in *echō*-shaped compartment, on nashiji. Interior and base, nashiji.

18th century (middle).

1 $\frac{1}{2}$ in. by 1 $\frac{7}{8}$ in. diam.

W. 297—1910.

Salting Bequest.

260. BOX (circular). With shells and seaweed; in takamakiye of gold and silver, and kirikane on nashiji. Interior and base, nashiji. Pewter rims.

18th century (middle).

$\frac{1}{16}$ in. by $2\frac{3}{4}$ in.

Salting Bequest.

W. 634—1910.

261. BOX (circular). With raised cover; with cherry blossom; in gold hiramakiye on silver fundame and borders of karakusa scrolls in gold togidashi on red and nashiji. Interior, nashiji, with chrysanthemum flowers in silver fundame; base, nashiji.

18th century (middle).

1 in. by $2\frac{3}{4}$ in. diam.

W. 221—1910.

Salting Bequest.

262. BOX (quatrefoil shape). With dog and broken fan in takamakiye of gold and silver on nashiji. Interior, chrysanthemums in gold takamakiye; of the cover, on nashiji; of the base, hirame. Base, nashiji.

18th century (middle).

$\frac{3}{4}$ in. by $4\frac{3}{8}$ in. diam.

W. 308—1910.

Salting Bequest.

263. BOX (irregular oval-shape). With country boat loaded with bales, on conventional water, mallet, shells, etc., in takamakiye of gold and silver and kirikane on nashiji. Interior, shells, etc., in similar technique, on fundame; base, nashiji.

18th century (middle).

$\frac{7}{8}$ in. by $3\frac{1}{2}$ in. by $2\frac{1}{8}$ in.

W. 304—1910.

Salting Bequest.

264. BOX, with tray (oblong quatrefoil). Decorated with a landscape with Fujiyama in takamakiye of gold and silver on nashiji. The inside of cover and tray with views of the shore of a lake and the interior with shells and seaweed in similar style. Base, nashiji. Pewter rims. Metal fittings.

18th century (late).

$2\frac{1}{2}$ in. by 5 in. by $4\frac{1}{8}$ in.

Alexander Gift.

W. 140—1916.

265. BOX (octagonal). Decorated with a traveller's pack, maple leaves and creeping plant in takamakiye of gold and silver on coarse nashiji. Interior and base, nashiji. Pewter rims.

18th century (late).

3 in. by $4\frac{1}{2}$ in. diam.

Alexander Gift.

W. 137—1916.

266. BOX. Kiri crests (two) in gold takamakiye on nashiji. Interior and base, black sprinkled with nashiji. Pewter rims.

18th century (late).

$2\frac{3}{4}$ in. by $3\frac{1}{4}$ in. by $2\frac{3}{4}$ in.

Alexander Gift.

W. 100—1916.

267. BOX (circular). Hotei's bag, fan and stick; in gold takamakiye on nashiji; side, fundame; interior and base, nashiji.

18th century (late).

$1\frac{1}{2}$ in. by 4 in. diam.

Alexander Gift.

W. 120—1916.

268. BOX. Two butterflies in gold togidashi on nashiji. Interior and base, nashiji. Pewter rims.

18th century (late).

2 in. by 3 in. by 3 in.

Alexander Gift.

W. 92—1916.

269. BOX. Decorated with conventional chrysanthemum flowers in hiramakiye of gold and silver and gold and silver foil on fine nashiji. Interior and base, nashiji.

18th century (middle).

$1\frac{3}{8}$ in. by $1\frac{1}{4}$ in. by $1\frac{1}{4}$ in.

Probably contained set of smaller boxes.

669—1901.

270. BOX (circular). The cover decorated with a youth playing a flute and seated on an ox, in takamakiye of various colours on nashiji. Interior and base, nashiji. Pewter rims.

18th century (middle).

1 in. by $3\frac{1}{2}$ in. diam.

Sage Memorial Gift.

W. 169—1921.

Plate XXXII

271. BOX. With flowers, birds and insects in gold hiramakiye on fundame, in three raised panels on nashiji. Interior and base, nashiji.

18th century (late).

$\frac{3}{4}$ in. by $1\frac{7}{8}$ in. by $2\frac{3}{8}$ in.

Salting Bequest.

W. 607—1910.

272. BOX. With sleeves of brocade garments and tasselled cords in gold hiramakiye and gold and silver foil on fundame. Interior and base, nashiji.

18th century (late).

$1\frac{3}{8}$ in. by $2\frac{1}{16}$ in. by $2\frac{1}{2}$ in.

Salting Bequest.

W. 375—1910.

273. BOX. In form of a cage for quails. With a spray of plum blossom in encrusted silver and lacquer composition on gold hiramakiye network on fundame. Sides, in relief; bars, in silver fundame with figures of quails in gold; lower part, with plum blossom, waves, etc., in compartments and scrollwork, in hiramakiye of gold and various colours and nashiji. Interior and base, nashiji.

18th century (middle).

$1\frac{3}{8}$ in. by $2\frac{1}{16}$ in. diam.

Salting Bequest.

W. 584—1910.

274. BOX (sleeve-shaped). With crest of a wave, *chidori* and *kiri* badge in hiramakiye of gold and silver and gold foil on fundame. Interior and base, nashiji.

18th century (late).

$\frac{1}{2}$ in. by $1\frac{1}{2}$ in. by $2\frac{1}{4}$ in.

Salting Bequest.

W. 310—1910.

275. BOX (echō-shaped). With deer and autumn flowers in gold takamakiye on fundame shaded with gold and silver kirikane. Interior and base, nashiji.

18th century (late).

$1\frac{1}{4}$ in. by $3\frac{3}{4}$ in. by $2\frac{1}{2}$ in.

Salting Bequest.

W. 596—1910.

276. BOX. Court noble in takamakiye of gold, silver and black on fundame. Interior, nashiji.

18th century (late).

$1\frac{1}{4}$ in. by 2 in. by $1\frac{1}{2}$ in.

Alexander Gift.

W. 95—1916.

277. BOX. With two chrysanthemum plants in hiramakiye of gold and silver on fundame. Interior and base, nashiji.

18th century (middle).

$\frac{13}{16}$ in. by $1\frac{3}{8}$ in. by $2\frac{7}{16}$.

Salting Bequest.

W. 351—1910.

278. BOX. In form of a folded kimono. Cover with brocade pattern in hiramakiye of gold and silver on fundame. Sides, fundame; interior and base, nashiji.

18th century (middle).

$\frac{5}{8}$ in. by $1\frac{3}{8}$ in. by $2\frac{1}{8}$ in.

Salting Bequest.

W. 529—1910.

279. BOX. With chrysanthemums, asters, maple leaves and fern in hiramakiye of gold and silver on fundame. Inside cover, a spray of fern. Interior, nashiji; base, fundame.

18th century (late).

$\frac{11}{16}$ in. by $2\frac{5}{8}$ in. by $2\frac{3}{4}$ in.

Salting Bequest.

W. 307—1910.

280. BOX. In form of two overlapping fans. One with *cissus* leaves and berries in gold and silver hiramakiye on fundame; the other with diaper pattern. Sides, fundame. Interior and base, nashiji.

18th century (late).

1 in. by 4 in. by 2 in.

Salting Bequest.

W. 344—1910.

281. BOX (echō-shaped). With a court lady and fan in hiramakiye of gold, silver, black and red on silver fundame. Sides and base, gold fundame. Interior, nashiji.

18th century (late).

$\frac{5}{8}$ in. by $3\frac{1}{8}$ in. by $2\frac{1}{8}$ in.

Salting Bequest.

W. 311—1910.

282. BOX. In form of cage for a lark. With aster in stained ivory and pearl, brocade patterns, chrysanthemums and scrolls; in gold hiramakiye on fundame and black. Interior and base, nashiji.

18th century (late).

$1\frac{5}{16}$ in. by $1\frac{3}{4}$ in. diam.

A full-sized cage is in the Museum Collection, No. 730.

Salting Bequest.

W. 544—1910.

283. BOX (circular). With a pair of cards (*karuta*) for the poetry game, in togidashi of gold and black, on silver fundame with cherry blossoms in red and gold. Interior, mura-nashiji; base, silver fundame.

18th century (late).

1 $\frac{1}{4}$ in. by 3 $\frac{1}{2}$ in. diam.

Salting Bequest.

W. 609—1910.

284. BOX. In form of a mandarin duck. In fundame and chinkinbori of gold, silver and red. Interior, nashiji.

18th century (late).

1 $\frac{7}{8}$ in. by 2 $\frac{3}{4}$ in. by 1 in.

Salting Bequest.

W. 539—1910.

285. BOX (segmental in shape). Autumn flowers and rocks in takamakiye of gold and silver enriched with kirikane and coral on fundame shaded with nashiji. Interior and base, nashiji.

18th century (middle).

1 in. by 3 $\frac{1}{4}$ in. by 1 $\frac{1}{4}$ in.

One of a set.

Alexander Gift.

W. 146—1916.

286. BOX. In form of two overlaid fans; with tray. The upper with plum blossom and two birds of paradise in gold takamakiye on fundame and yasuriko; the other with plum blossom on a stream in gold hiramakiye on yasuriko, in a compartment on hirame ground. Sides with plum blossom in a stream in gold hiramakiye on fundame. Tray, with three kingfishers, rocks, reeds, water and clouds; in gold and silver takamakiye and kirikane on fundame. Interior and base, nashiji.

18th century (middle).

1 in. by 3 $\frac{1}{8}$ in. by 1 in.

Salting Bequest.

W. 498—1910.

287. BOX. Wild geese alighting on edge of a swamp. On sides, karakusa pattern in gold takamakiye on fine yasuriko (cover) and fundame (sides). Interior and base, nashiji.

18th century (middle).

1 $\frac{1}{8}$ in. by 3 $\frac{1}{4}$ in. by 1 $\frac{1}{2}$ in.

Alexander Gift.

W. 97—1916.

288. BOX. In form of a packet of incense. With plum and cherry blossoms and karakusa scrolls in gold takamakiye and hiramakiye on silver yasuriko and gold fundame; the edges of the folds with diaper pattern and

in gold, silver and red. Base, fundame with a scroll pattern; interior, nashiji.

18th century (middle).

$\frac{1}{2}$ in. by $2\frac{3}{4}$ in. by 2 in.

W. 313—1910.

Salting Bequest.

289. BOX (fan-shaped). With cissus leaves, berries and fire-flies in takamakiye of gold, silver, red and inlaid shell on yasuriko. Sides with diaper pattern in hiramakiye of gold and silver. Interior and base, nashiji.

18th century (late).

$\frac{3}{4}$ in. by $4\frac{3}{16}$ in. by 3 in.

W. 296—1910.

Salting Bequest.

290. BOX (with tray). With two fans in togidashi of gold and silver on yasuriko. Interior and base, nashiji.

18th century (late).

$1\frac{9}{16}$ in. by $2\frac{7}{16}$ in. by $1\frac{15}{16}$ in.

W. 602—1910.

Salting Bequest.

291. BOX. In form of a book. Country scene in togidashi of gold and red on yasuriko. Interior and base, nashiji.

18th century (late).

$\frac{3}{4}$ in. by $1\frac{3}{4}$ in. by $1\frac{1}{4}$ in.

W. 90—1916.

Alexander Gift.

292. BOX (shell-shaped). Two court ladies reading scrolls in takamakiye of gold, silver, red and black on yasuriko. Interior and base, nashiji.

18th century (late).

$\frac{3}{4}$ in. by 4 in. by $2\frac{1}{2}$ in.

W. 138—1921.

Sutherland Gift.

293. BOX, with tray (diamond-shaped). With paper cords and sacred jewels; in takamakiye of gold, silver and red enriched with kirikane on mura-yasuriko. Interior and base, nashiji.

18th century (late).

$2\frac{3}{16}$ in. by $5\frac{1}{8}$ in. by $3\frac{13}{16}$ in.

W. 535—1910.

Salting Bequest.

294. BOX. Cover with a karashishi; in takamakiye of gold and silver on yasuriko; sides with fret pattern in gold hiramakiye. Interior, divided into six compartments; base, nashiji.

18th century (middle).

$\frac{1}{2}$ in. by $1\frac{3}{8}$ in. by $1\frac{3}{8}$ in.

W. 343—1910.

Salting Bequest.

295. BOX (circular). With chrysanthemums in gold takamakiye and kirikane on yasuriko shaded with hirame. Interior and base, nashiji.

18th century (late).

1 $\frac{3}{8}$ in. by 3 $\frac{9}{16}$ diam.

Salting Bequest.

W. 483—1910.

296. BOX. In form of a war fan. With clematis in takamakiye of gold and silver encrusted with gold, silver, coral and shell, on yasuriko. Interior and base, nashiji.

18th century (middle).

1 $\frac{7}{8}$ in. by 2 $\frac{3}{16}$ in. by 2 $\frac{5}{8}$ in.

Salting Bequest.

W. 285—1910.

297. BOX. With musical instruments and *bugaku* dancer's cap (*tori-kabuto*); in gold takamakiye on hirame. Interior and base, nashiji.

18th century (middle).

1 $\frac{1}{2}$ in. by 2 $\frac{1}{16}$ in. by 2 $\frac{1}{16}$ in.

Salting Bequest.

W. 323—1910.

298. BOX. In shape of a weight (*fundō*), emblematic of Good Luck; with other emblems of Good Luck in takamakiye of gold and silver on hirame. Sides, with ferns and orange sprays used in New Year's decorations in gold hiramakiye on fundame. Interior and base, nashiji.

18th century (late).

1 $\frac{1}{2}$ in. by 2 $\frac{3}{8}$ in. by 2 $\frac{5}{8}$ in.

Salting Bequest.

W. 276—1910.

299. BOX, with tray. Cover and sides with a silk loom in takamakiye of gold, silver and brown; base, with various utensils of the silk industry, a winder and stove, cocoons in trays, etc., in takamakiye of gold, silver and red, on hirame. Inside cover, maple trees, rocks and stream; at base and on tray, a roll of silk brocade, fulling blocks and maple leaves; in takamakiye of gold and silver and kirikane on nashiji.

18th century (late).

1 $\frac{1}{8}$ in. by 2 $\frac{3}{8}$ in. by 3 $\frac{1}{8}$ in.

Salting Bequest.

W. 520—1910.

300. BOX (oval), with overhanging lid. Fan and creeping plant in takamakiye of gold and silver on hirame nashiji. Interior, nashiji.

18th century (late).

2 in. by 3 $\frac{3}{4}$ in. by 3 $\frac{1}{4}$ in.

Alexander Gift.

W. 152—1916.

301. BOX. In form of a quiver of arrows. Cover, in relief, with diaper pattern, etc., in gold hiramakiye and nashiji. Sides, kirikane on black. Interior and base, nashiji.

18th cent. (late).

$\frac{9}{16}$ in. by $2\frac{5}{8}$ in. by $1\frac{1}{2}$ in.

W. 225—1910.

Salting Bequest.

302. BOX (*Sode-kō-gō*). Sleeve-shaped shallow box. Decorated with sleeves of brocade in relief with patterns of water-wheel, tanzaku, etc., in gold takamakiye, lined with red and fundame. Interior and base, nashiji.

18th century (middle).

$\frac{1}{2}$ in. by 3 in. by $2\frac{1}{4}$ in.

W. 149—1916.

Alexander Gift.

303. BOX. With mountains, young pines and clouds in gold takamakiye, kirikane and togidashi. Interior and base, nashiji.

18th century (late).

1 in. by $1\frac{3}{16}$ in. by $2\frac{5}{8}$ in.

W. 463—1910.

Salting Bequest.

304. BOX. In form of an Imperial boat, surmounted with a dragon. In hiramakiye and togidashi of gold enriched with shell. Interior, gyōbu-nashiji.

18th century (late).

$3\frac{1}{4}$ in. by $1\frac{1}{2}$ in. by $2\frac{1}{2}$ in.

W. 15—1909.

305. BOX. With spray of holm oak and acorns in takamakiye of gold and black on rō-iro. Sides with band of rosettes of pine needles in gold togidashi. Interior, nashiji; base, black.

18th century (middle).

$\frac{3}{4}$ in. by $2\frac{5}{8}$ in. by $1\frac{7}{8}$ in.

W. 274—1910.

Salting Bequest.

306. BOX. With mountains, waterfall, cherry blossom and thatched shelter; in gold takamakiye and togidashi, kirikane, nashiji, gold foil and inlaid shell. Interior and base, nashiji.

18th century (late).

$1\frac{1}{4}$ in. by $2\frac{5}{8}$ in. by 4 in.

W. 479—1910.

Salting Bequest.

307. BOX (flattened oval). A conventional chrysanthemum blossom in takamakiye of gold and silver and kirikane. Interior, with conventional chrysanthemums in gold takamakiye and shell on nashiji.

18th century (late).

$\frac{7}{8}$ in. by $2\frac{1}{4}$ in. by 2 in.

Saiting Bequest.

W. 471—1910.

308. BOX (circular). With waves of a torrent in hiramakiye of gold and silver on which float cherry blossom in gold takamakiye and maple leaves encrusted in green cloisonné enamel. Interior and base, nashiji.

18th century (late).

$\frac{7}{8}$ in. by $2\frac{1}{2}$ in. diam.

Saiting Bequest.

W. 580—1910.

309. BOX. With *hagi* and *eupatoria* plants, in hiramakiye of gold and silver, kirikane and yasuriko on rō-iro. Interior and base, nashiji.

18th century (late).

$\frac{9}{16}$ in. by $1\frac{1}{8}$ in. by $1\frac{7}{8}$ in.

Saiting Bequest.

W. 234—1910.

310. BOX. Decorated with pattern of badges and scrolls in gold and nashiji, on rō-iro. Inside of lid, three badges in gold on black. Interior and base, black. Pewter rims.

18th century (late).

$2\frac{1}{8}$ in. by $3\frac{1}{8}$ in. by $3\frac{1}{8}$ in.

Sage Memorial Gift.

W. 181—1921.

311. BOX (quatrefoil). With *kiri* branch in gold hiramakiye on black. Interior and base, black. Pewter rims.

18th century (late).

$\frac{7}{8}$ in. by $2\frac{1}{4}$ in. by $1\frac{7}{8}$ in.

Saiting Bequest.

W. 532—1910.

312. BOX. In form of folded brocade, tied with a band. Exterior with hexagonal brocade pattern in hiramakiye of gold and red on black; the band diaper, in gold. Interior, nashiji.

18th century (middle).

$\frac{8}{9}$ in. by $2\frac{1}{4}$ in. by $1\frac{7}{8}$ in.

Saiting Bequest.

W. 337—1910.

313. BOX. With autumn leaves, acorns and pine needles; in gold togidashi on black. Inside cover, similar decoration on nashiji. Interior, nashiji; base, black.

18th century (late).

1 $\frac{3}{16}$ in. by 2 $\frac{1}{8}$ in. by 2 $\frac{1}{8}$ in.

W. 663—1910.

Salting Bequest.

314. BOX (echō-shaped). Cover with *kiri* tree, Hō-ō birds and rocks; sides, with running pattern of *kiri*; in gold togidashi and kirikane on black. Interior, hirame nashiji; base, fundame.

18th century (middle).

1 $\frac{1}{16}$ in. by 3 $\frac{3}{16}$ in. by 2 $\frac{3}{16}$ in.

W. 550—1910.

Salting Bequest.

315. BOX. In form of a flower basket, hexagonal, on three feet, with tray. Cover with chrysanthemums in gold takamakiye and encrusted coral on lattice in gold hiramakiye on black. Sides, lattice-work; rims, fundame. Tray, with chrysanthemum blossoms floating on stream; in gold takamakiye on nashiji. Interior and base, nashiji.

18th century (middle).

2 $\frac{1}{2}$ in. by 4 in. diam.

W. 668—1910.

Salting Bequest.

316. BOX, with tray, cinquefoil (hanakata). Pine, bamboo and plum blossom in gold takamakiye, interlaced on black with fine nashiji. Tray decorated with pine *tsubaki* tree and rocks by seashore with long-tailed tortoises in gold takamakiye enriched with kirikane on fundame ground shaded with yasuriko. Interior and base, fundame.

18th century (middle).

3 in. by 3 $\frac{3}{4}$ in. by 3 $\frac{3}{4}$ in.

W. 135—1916.

Alexander Gift.

317. BOX (quatrefoil shape). The cover decorated with clematis in gold and silver takamakiye enriched with shell on black with yasuriko nashiji, in which method are also the interior and base. Rims, silver lacquer.

18th century (late).

1 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$ in. diam.

W. 143—1916.

Alexander Gift.

318. BOX. With tray and overhanging cover. Decorated with rocks, travelling cases, writing brushes, planks and *Kimi-ga-yo-no* in silver lacquer characters on conventional wave pattern in gold takamakiye and

hiramakiye, the waves in togidashi on black. Tray with planks on conventional waves. Interior and base, coarse nashiji. Pewter rims and gilt metal fittings.

18th century (late).

2 $\frac{3}{4}$ in. by 4 $\frac{1}{4}$ in. by 4 $\frac{1}{4}$ in.

An example of *ashide-ye* style.

Alexander Gift.

W. 94—1916.

319. BOX. With water-wheel for feeding salt-pans, and waves; in gold takamakiye and hiramakiye and yasuriko on black. Inside cover, *hage* plant and a pair of flying geese; in gold takamakiye and kirikane on nashiji. Interior and base, nashiji.

18th century (late).

1 $\frac{5}{8}$ in. by 3 $\frac{1}{8}$ in. by 1 $\frac{3}{4}$ in.

W. 583—1910.

Salting Bequest.

320. BOX (*echō*-shaped). With long-tailed tortoises and seaweed in water; in gold takamakiye, togidashi and yasuriko on black. Interior and base, nashiji.

18th century (late).

1 $\frac{11}{16}$ in. by 4 $\frac{1}{8}$ in. by 2 $\frac{7}{8}$ in.

W. 371—1910.

Salting Bequest.

321. BOX. With autumn flowers, fence and rocks; in takamakiye of gold and silver on black with coarse hirame nashiji. Sides, interior and base, nashiji.

18th century (middle).

1 in. by 3 in. by 2 $\frac{1}{2}$ in.

W. 354—1910.

Salting Bequest.

322. BOX (circular). With pinks (*nadeshiko*), garden screen and butterflies; in hiramakiye of gold and red and mura-nashiji on black. Inside cover, a conventional chrysanthemum flower in fundame. Interior and base, nashiji.

18th century (late).

1 $\frac{1}{16}$ in. by 3 $\frac{15}{16}$ in. diam.

W. 478—1910.

Salting Bequest.

323. BOX (circular). With plum blossom in gold takamakiye and gold foil, peony in carved shell and basket in encrusted pewter on black. Interior and base, black.

18th century (late).

1 $\frac{1}{4}$ in. by 3 $\frac{1}{4}$ in. diam.

W. 665—1910.

Salting Bequest.

324. BOX. In form of a quail. Carved wood painted on whitening ground (*gofunji*). Interior, gold leaf.

18th century (late).

3 $\frac{3}{4}$ in. by 5 in. by 2 $\frac{1}{2}$ in.

Alexander Gift.

W. 179—1916.

325. BOX. With salt-pans and huts under pine trees; in takamakiye of gold and red, kirikane, and encrusted porcelain and pewter on black. Sides with chidori in flight in gold takamakiye and composition enriched with silver, over waves in gold hiramakiye. Inside cover, chidori in similar technique. Interior and base, black.

18th century (middle).

1 $\frac{3}{8}$ in. by 2 $\frac{3}{8}$ in. by 2 $\frac{1}{2}$ in.

Seal, Kwan (Ritsusō).

Salting Bequest.

W. 639—1910.

326. BOX. With rocks, water plants, iris, stream, and fire-flies; in takamakiye of gold, silver, and black, gold togidashi and inlaid shell, on black. Interior, nashiji; base, black.

18th century (late).

1 $\frac{3}{8}$ in. by 2 in. by 2 $\frac{3}{8}$ in.

Salting Bequest.

W. 618—1910.

327. BOX (trefoil shape). With a farmer's cottage, rice fields, pine and bamboo beneath the new moon in clouds; in gold takamakiye, kirikane and yasuriko on black. Interior, nashiji; base, black.

18th century (middle).

1 $\frac{1}{8}$ in. by 3 $\frac{1}{4}$ in. by 2 $\frac{1}{4}$ in.

Salting Bequest.

W. 238—1910.

328. BOX. With chrysanthemums in takamakiye of gold and silver on nashiji on black. Interior and base, nashiji.

18th century (late).

3 $\frac{3}{4}$ in. by 2 $\frac{1}{2}$ in. by 2 $\frac{3}{4}$ in.

Salting Bequest.

W. 331—1910.

329. BOX (shell-shaped). With conventional patterns and a razor shell in hiramakiye of gold and silver, gold and silver kirikane and inlaid shell on black; sides with wave pattern in gold hiramakiye. Interior and base, nashiji.

18th century (late).

1 in. by 3 $\frac{1}{2}$ in. by 2 $\frac{3}{8}$ in.

Salting Bequest.

W. 312—1910.

330. BOX. With fern leaves in gold togidashi on black. Interior, formal chrysanthemums on brown shaded into black, with yasuriko. Base, black. Pewter rims.

18th century (middle).

1 in. by $2\frac{3}{4}$ in. by 2 in.

Salting Bequest.

W. 508—1910.

331. BOX (circular). With maple leaves in togidashi of gold and red on black. Interior and base, fundame.

18th century (late).

$\frac{7}{8}$ in. by $2\frac{1}{4}$ in. diam.

Salting Bequest.

W. 305—1910.

332. BOX (circular). With maple leaves falling into a stream in togidashi of gold and silver on black with fine yasuriko. Sides, yasuriko. Interior and base, nashiji.

18th century (late).

$\frac{5}{8}$ in. by $2\frac{5}{8}$ in. diam.

Salting Bequest.

W. 245—1910.

333. BOX. With autumn flowers in takamakiye of gold and silver on black with hirame. Interior, with sprays of maple; in takamakiye of gold and red, and base with a stag in takamakiye of gold and silver, on black with hirame. Rims, silver-gilt.

18th century (late).

$1\frac{1}{8}$ in. by $2\frac{3}{4}$ in. by $2\frac{15}{16}$ in.

Signed, Shunshō.

Salting Bequest.

W. 321—1910.

334. BOX (circular). With peonies and swallow on network ground; sides with fret pattern; in black and red urushiyé. Interior and base, black.

18th century (late).

$\frac{7}{8}$ in. by 3 in. diam.

Salting Bequest.

W. 281—1910.

335. BOX (*echō*-shaped). With aged plum tree and swallow; in takamakiye of gold and silver, kirikane and encrusted shell, highly polished on red-brown (*shinkei-nuri*). Interior and base, nashiji.

18th century (middle).

$1\frac{1}{8}$ in. by 3 in. by $2\frac{3}{8}$ in.

Salting Bequest.

W. 256—1910.

336. BOX. Cover with a grasshopper in gold togidashi on dark brown. Interior and base, dark brown. Pewter rims.

18th century (late).

1 in. by $3\frac{1}{4}$ in. diam.

W. 507—1910.

Salting Bequest.

337. BOX (quatrefoil). Cover, with melon in gold takamakiye and encrusted hardstone, on green sprinkled with yasuriko. Edges, diaper pattern in gold hiramakiye; sides, gyōbu-nashiji. Interior and base, nashiji.

18th century (middle).

$\frac{11}{16}$ in. by $1\frac{7}{8}$ in. by $1\frac{7}{8}$ in.

W. 231—1910.

Salting Bequest.

338. BOX (circular). Cat and shell tied to a string in gold takamakiye and silver wire on mokume; sides, diaper pattern. Inside cover, a mountain scene in gold takamakiye on nashiji. Base, nashiji. Pewter rims.

18th century (late).

$\frac{3}{4}$ in. by 3 in. diam.

W. 127—1916.

Alexander Gift.

339. BOX (circular). With honeysuckle and iris; in gold takamakiye on mokume. Interior and base, nashiji.

18th century (late).

$\frac{1}{2}$ in. by $2\frac{7}{16}$ diam.

W. 340—1910.

Salting Bequest.

340. BOX. In form of *kiri* badge. Decorated with conventional patterns in gold hiramakiye on red and green. The sides in *wakasa-nuri* (mottled lacquer). Rims, fundame. Interior, rich nashiji; base, black.

18th century (late).

$1\frac{1}{4}$ in. by $3\frac{1}{4}$ in. by 3 in.

W. 134—1916.

Alexander Gift.

341. BOX (triangular). Representing Mount Fuji, with clouds, and at sides, hawks in compartments and conventional cloud pattern; in togidashi of brown, red and yellow in imitation of *zonsei* style. Interior, hollowed out in form of an egg plant and lacquered red. Interior of cover red, and base black basket-work.

18th century (late).

$\frac{3}{4}$ in. by $5\frac{7}{8}$ in. by $2\frac{3}{8}$ in.

W. 348—1910.

Burlington Fine Arts Club Exhibition, 1894, No. 56. The subjects—Mount Fuji, Hawks and Egg plant—represent The Three Lucky Dreams.

Salting Bequest.

342. BOX (circular). Cover decorated with lotus and another plant with a praying mantis and base with chrysanthemum and butterfly on conventional waves. Sides, fret pattern; in carved red lacquer (tsui-shu). Interior, black.

18th century (late).

1 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$ in. diam.

*Signed, Zokoku and Sanshō.
Alexander Gift.*

W. 104—1916.

Plate XXXI

343. BOX (circular). Carved with heavy scrolls in tsui-shu. Interior and base, black.

18th century (late).

1 $\frac{1}{2}$ in. by 3 in. diam.

Salting Bequest.

W. 316—1910.

344. BOX. Carved above and below with plum blossom in high relief on diapered ground in tsui-shu. Interior, black.

18th century (middle).

1 $\frac{1}{2}$ in. by 3 in. diameter.

Salting Bequest.

W. 325—1910.

345. BOX (circular). Carved with Taikōbō fishing from a boat, rocks and reeds in tsui-koku on tsui-shu. Sides with fret pattern. Interior and base, black.

18th century (late).

1 in. by 2 $\frac{5}{8}$ in. diam.

Salting Bequest.

W. 669—1910.

346. BOX (circular, with domed cover). Carved with scrolls in layers of black, yellow and red (*guri*). Interior and base, black.

18th century (late).

2 in. by 2 $\frac{7}{8}$ in. diam.

Salting Bequest.

W. 567—1910.

347. BOX (circular). Carved with scrolls in layers of red, black and yellow lacquer (*guri*). Interior and base, black.

18th century (middle).

1 $\frac{1}{2}$ in. by 3 $\frac{3}{4}$ in. diam.

Salting Bequest.

W. 561—1910.

348. BOX (circular). Carved with a crouching deer amid foliage in *negoro* lacquer of black and red. Interior and base, black.

18th century (late).

1 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in. diam.

Salting Bequest.

W. 656—1910.

349. BOX. Decorated with a plant and rocks on ground diapered with svastika pattern, the sides, conventional flower patterns, in carved wood, covered with black lacquer (*kamakura-bori*). Interior, black lacquer.

18th century (late).

2 in. by 5 $\frac{3}{4}$ in. by 4 in.

From the *Rutherford Alcock Collection.*
Sage Memorial Gift.

W. 333—1921.

350. BOX. Shells and seaweed in gold takamakiye enriched with kirikane on polished root of hardwood carved to imitate a rock. Interior and base, fine yasuriko nashiji.

18th century (late).

2 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in. by 3 $\frac{1}{2}$ in.

Alexander Gift.

W. 141—1916.

351. BOX (circular). With waved edges; with a Hō-ō bird and young in brown urushiye on brown imitating the surface of a gourd. Interior, black.

18th century (early).

1 $\frac{7}{8}$ in. by 4 $\frac{1}{2}$ in. diam.

W. 666—1910.

Signed, Gozan.

Burlington Fine Arts Club Exhibition, No. 29. Gozan worked 1804—1844.

Salting Bequest.

352. BOX (circular). Polished wood (*tagayzasan*); with fungi in takamakiye of gold, silver and brown. Sides, fret pattern in gold hiramakiye. Interior, coarse hirame on black, with conventional chrysanthemum in gold hiramakiye and yasuriko.

19th century (early).

1 $\frac{1}{8}$ in. by 3 in. diam.

Signed and dated, Jūshū, Bunsei 6th year (A.D. 1823).

Salting Bequest.

W. 549—1910.

353. BOX (circular). Turned wood, carved with praying mantis and gourd bottle in brown, red and yellow in *kamakura-bori*. Interior and base, wood.
19th century (early).

1 in. by $2\frac{3}{4}$ in. diam.

Signed, Katatani.

Salting Bequest.

W. 239—1910.

354. BOX (circular, on feet). Kiri badges, peonies and scrolls in gold takamakiye on fine nashiji. Interior, mura-nashiji.

19th century (early).

2 in. by 5 in. diam.

W. 124—1916.

Signed, Kobata Kichiyemon.

Alexander Gift.

355. BOX (in form of flat ring). Decorated with six badges in gold takamakiye enriched with gold foil on nashiji. Rims, fundame. Interior and base, nashiji.

19th century (early).

$\frac{3}{4}$ in. by 3 diam.

W. 121—1916.

Signed, Koma Koriu.

Alexander Gift.

356. BOX. A section of bamboo knot, carved in high relief with aged pine trees.

19th century (early).

$1\frac{3}{4}$ in. by 5 in. $3\frac{3}{4}$ in.

W. 338—1910.

Signed, Mochiyoshi.

Salting Bequest.

357. BOX (circular). Black, imitating a cake of ink. On the cover an inscription (see below), and on the base a karashishi in low relief, with seal.

19th century (early).

$\frac{7}{8}$ in. by $3\frac{5}{8}$ in. diam.

W. 228—1910.

Inscribed, Made by Ritsuō in the Spring of Kiohō, 5th year (A.D. 1720). Probably a copy.

Salting Bequest.

358. BOX. With chrysanthemums and *hage* in togidashi of gold and silver on black. Interior, nashiji; base, black.

19th century (early).

$\frac{3}{4}$ in. by $3\frac{3}{8}$ in. diam.

W. 386—1910.

Signed, Shiomii Masanari.

Salting Bequest.

359. BOX. Wood carved in form of a mandarin duck. Interior, silver fundame.

19th century (early).

1 $\frac{3}{4}$ in. by 3 $\frac{1}{8}$ in. by 1 $\frac{1}{4}$ in.

Signed, Sakenaga.

Salting Bequest.

W. 541—1910.

360. BOX (fan-shaped). With asarum leaves and cherry blossoms; in gold takamakiye and encrusted gold, silver, shell and stained ivory, on nashiji, enriched with coarse hirame. Sides, interior and base, nashiji.

19th century (early).

1 $\frac{9}{16}$ in. by 3 $\frac{1}{8}$ in. by 2 $\frac{3}{8}$ in.

Salting Bequest.

W. 233—1910.

361. BOX. Cover with a gourd plant in gold takamakiye on nashiji and encrusted with an ōni, bat and new moon in silver and shibuichi. Interior and base, nashiji.

19th century (early).

1 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in. by 2 in.

Alexander Gift.

W. 98—1916.

362. BOX (*echō*-shape). Decorated with a traveller's pack and creeping plant in takamakiye of gold, silver and red enriched with kirikane and gyōbu-nashiji on nashiji. Interior and base, nashiji.

19th century (early).

2 in. by 5 in. by 3 $\frac{5}{8}$ in.

Alexander Gift.

W. 132—1916.

363. BOX (*echō*-shaped). Takara-tsuchi (the hammer carried by Daikoku) and wrapper with sprays of cherry blossom in gold takamakiye and gold and silver foil on nashiji. Interior and base, nashiji.

19th century (early).

2 in. by 4 in. by 3 in.

Alexander Gift.

W. 153—1916.

364. BOX. In form of a chrysanthemum and leaves; in gold takamakiye on fundame. Interior and base, nashiji.

19th century (early).

1 $\frac{7}{16}$ in. by 2 in. by 1 $\frac{7}{8}$ in.

Salting Bequest.

W. 237—1910.

365. BOX. With a herd of deer on a hillside, waterfall and maple tree; in takamakiye of gold and red and kirikane on fundame. Interior and base, nashiji.

19th century (early).

$\frac{1}{2}$ in. by $2\frac{9}{16}$ in. by $1\frac{9}{16}$ in.

W. 293—1910.

Saitting Bequest.

366. BOX (lozenge-shaped with squared corners). With pinks (*nadeshiko*) in takamakiye on fundame. Interior and base, nashiji.

19th century (early).

$3\frac{3}{8}$ in. by $4\frac{3}{8}$ in. by $3\frac{1}{4}$ in.

W. 509—1910.

Saitting Bequest.

367. BOX. In shape of a Kimono sleeve. Decorated with a rustic gate and fence with climbing plant; on sides, fans and similar plant in takamakiye on fundame. Interior and base, nashiji.

19th century (early).

2 in. by 5 in. by 3 in.

W. 182—1921.

Sage Memorial Gift.

368. BOX (circular). Plum and *tsubaki* flowers in gold takamakiye on fundame. Interior, nashiji.

19th century (early).

2 in. by $3\frac{3}{4}$ in. diam.

W. 115—1916.

Rim at base, a repair.

Alexander Gift.

369. BOX (circular). Chrysanthemum blossom seen from underneath, in takamakiye of gold and silver on fundame ground. Interior, fundame.

19th century (early).

$1\frac{1}{4}$ in. by $2\frac{3}{4}$ in. diam.

W. 129—1916.

Alexander Gift.

370. BOX. In shape of uchiwa fan. Decorated with *tsubaki* flower, moon and clouds in hiramakiye of gold, red and silver on fundame sprinkled with nashiji. Interior, nashiji.

19th century (early).

$\frac{1}{2}$ in. by 3 in. by 2 in.

W. 139—1916.

Alexander Gift.

371. BOX. Maple tree in takamakiye of gold and black on fundame sprinkled with yasuriko; interior and base in same style. Pewter rims.

19th century (early).

1 $\frac{3}{4}$ in. by 3 in. by 3 in.

W. 102—1916.

Alexander Gift.

372. BOX (drawer-shaped). Daikoku resting on a rice-polishing mill in takamakiye of gold and silver on silver fundame, the window incised. Interior, leaf gold.

19th century (middle).

1 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in. by 1 $\frac{3}{4}$ in.

W. 185—1916.

Alexander Gift.

373. BOX. In shape of a rudder. Cover with an oar and anchors on planks, in gold takamakiye. On sides, anchors in gold takamakiye on silver fundame. Interior and base, nashiji.

19th century (early).

1 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in.

W. 474—1910.

Salting Bequest.

374. BOX. Nightingale and full moon in black and gold yasuriko on silver fundame. Interior, nashiji; base, silver fundame.

19th century (early).

1 $\frac{1}{2}$ in. by 2 $\frac{3}{4}$ in. by 2 in.

W. 96—1916.

Alexander Gift.

375. BOX. With sprays of plum blossom in gold takamakiye and encrusted gold, silver, coral and shell on yasuriko, over red cloth lacquer (*nōnōme*). Interior and base, nashiji.

19th century (early).

1 $\frac{1}{2}$ in. by 1 $\frac{7}{8}$ in. by 1 $\frac{5}{8}$ in.

W. 542—1910.

Salting Bequest.

376. BOX. With a farmhouse, pine and cherry trees and ricefields; in gold takamakiye and kirikane on yasuriko. Interior and base, nashiji.

19th century (early).

1 $\frac{5}{8}$ in. by 2 $\frac{5}{8}$ in. by 1 $\frac{3}{8}$ in.

W. 349—1910

Salting Bequest.

377. BOX. With a brace of pheasants, pine trees and clouds, in gold takamakiye and kirikane on yasuriko. Interior and base, nashiji.

19th century (early).

$\frac{1}{2}$ in. by $1\frac{1}{2}$ in. by $2\frac{3}{4}$ in.

W. 582—1910.

Salting Bequest.

378. BOX (shell-shaped). With Daikoku watching four rats dragging a forked radish, in togidashi of gold, silver, red and black on yasuriko. Sides with emblems of Good Luck; in takamakiye of gold, silver, red and inlaid shell on fine nashiji. Interior and base, nashiji.

19th century (early).

$1\frac{1}{16}$ in. by $3\frac{3}{8}$ in. by $2\frac{7}{16}$ in.

W. 230—1910.

Salting Bequest.

379. BOX. In form of a folded note. With plum blossom in takamakiye of gold and silver on gold yasuriko with coarse hirame, silver yasuriko and fundame. Interior and base, nashiji.

19th century (early).

$\frac{1}{2}$ in. by $3\frac{1}{8}$ in. by $2\frac{1}{4}$ in.

W. 242—1910.

Salting Bequest.

380. BOX. Maple leaves in gold hiramakiye and inlaid figure of a priest and stag in shibuichi enriched with gold, on fine yasuriko. Interior, fundame.

19th century (early).

$1\frac{1}{2}$ in. by $2\frac{1}{4}$ in. by 2 in.

W. 148—1916.

Signed, Shunsei.

Alexander Gift.

381. BOX (circular). With plum blossom in gold takamakiye on hirame; sides, fundame. Interior and base, nashiji.

19th century (early).

$1\frac{1}{4}$ in. by $3\frac{3}{8}$ in. diam.

W. 503—1910.

Salting Bequest.

382. BOX (cylindrical). Ivory, cover and base with Hō-ō birds in takamakiye of gold, silver and red. Interior, gold leaf.

19th century (early).

$\frac{7}{8}$ in. by $1\frac{7}{8}$ in. diam.

W. 674—1910.

Salting Bequest.

383. BOX. In form of two shells for the shell game. Landscape with a noble and attendant looking out to sea; in gold takamakiye enriched with kirikane and yasuriko. Sides, fundame ; interior and base, nashiji.

19th century (early).

1½ in. by 5 in. by 3 in.

W. 876—1869.

384. BOX. Exterior, rō-iro. Interior, rō-iro, with two herons and reeds in togidashi of gold and black.

19th century (early).

1½ in. by 3 in. diam.

W. 475—1910.

Salting Bequest.

385. BOX. Hotei with his bag in togidashi of gold, red and black on rō-iro. Interior and base, nashiji.

19th century (early).

3 in. by 2½ in. by 2 in.

W. 91—1916.

Alexander Gift.

386. BOX for incense in packets. With plum blossom in hiramakiye and togidashi of gold, silver and red on rō-iro. Interior, nashiji; base, black.

19th century (early).

1¾ in. by 1½ in. square.

W. 494—1910.

Salting Bequest.

387. BOX. With curved sides and straight ends. Decorated with karakusa scrolls in gold and silver on rō-iro. Interior, nashiji.

19th century (early).

8 in. by 4 in. by 2 in.

W. 182—1916.

Alexander Gift.

388. BOX. With autumn flowers in togidashi of gold and silver on rō-iro. Interior, nashiji; base, black. Gilt metal mounts.

19th century (early).

2 in. by 3 in. by 3½ in.

W. 605—1910.

Salting Bequest.

389. BOX. In form of box for letters. Exterior and base, with autumn flowers; in gold togidashi on black. Interior, divided into three compartments, nashiji. Silver rings.

19th century (early).

¾ in. by 1 in. by 3 in.

W. 456—1910.

Salting Bequest.

390. BOX (semi-circular). With maple leaves in togidashi of gold and red on black. Interior, coarse silver hirame-nashiji; base, gold nashiji with scrolls in silver togidashi.

19th century (early).

1½ in. by 4½ in. by 2¾ in.

W. 484—1910.

The outer half of a set of three, one of which forms the centre.

Salting Bequest.

391. BOX. With *nadeshiko* (pink) blossoms in togidashi of gold and colours on black. Interior and base, nashiji.

19th century (early).

1½ in. by 2⅓ in. by 2⅓ in.

W. 369—1910.

Salting Bequest.

392. BOX (oval). With feathers in togidashi of gold, silver, red and brown on black sprinkled with hirame. Interior, red; base, black.

19th century (early).

1½ in. by 4½ in. by 3 in.

W. 568—1910.

Salting Bequest.

393. BOX. In shape of fan-mount. With cherry blossom and banks of cloud in togidashi of gold and silver and gold takamakiye on black. Interior, mura-nashiji; base, nashiji.

19th century (early).

1¾ in. by 4¼ in. by 1¾ in.

W. 490—1910.

Salting Bequest.

394. BOX. With a daimyō's carriage and Autumn flowers; in gold takamakiye on rō-iro. Interior and base, nashiji.

19th century (early).

1¾ in. by 2½ in. by 3⅓ in.

W. 548—1910.

Salting Bequest.

395. BOX (*echō*-shape). Decorated with morning glory in colours and gold lacquer on rō-iro. Interior and base, nashiji.

19th century (early).

1 in. by 4 in. by 3½ in.

W. 329—1921.

Sage Memorial Gift.

396. BOX. With pine tree and rocks; in gold takamakiye and kirikane, and yasuriko on black. Inside cover, the crescent moon in silver foil and clouds in togidashi. Interior and base, yasuriko.

19th century (early).

$\frac{3}{8}$ in. by $1\frac{3}{4}$ in. by $1\frac{7}{8}$ in.

The moon has been re-placed.

Salting Bequest.

W. 315—1910.

397. BOX. With salt-pan, pine and other trees and hills on the seashore; in gold takamakiye, kirikane and yasuriko on black. Interior and base, nashiji.

19th century (early).

$\frac{1}{2}$ in. by 2 in. by 2 in.

Salting Bequest.

W. 294—1910.

398. BOX. With Tokugawa and Ikeda crests, sprays of peony, and fret pattern; in gold hiramakiye and gold foil on black. Interior, mura-nashiji; base, nashiji.

19th century (early).

$1\frac{5}{16}$ in. by $1\frac{5}{8}$ in. by $2\frac{1}{8}$ in.

Salting Bequest.

W. 224—1910.

399. BOX (circular). With a hanging curtain and chrysanthemums, lespedeza and asarum leaves in gold takamakiye on black. Interior and base, black.

19th century (early).

$1\frac{1}{4}$ in. by $3\frac{3}{4}$ in. diam.

Salting Bequest.

W. 658—1910.

400. BOX (circular, with flat top). With two insects in black and shell on a disc of fundame; and karakusa scrolls in gold hiramakiye on black. Interior, nashiji; base, black.

19th century (early).

$\frac{3}{4}$ in. by $2\frac{3}{4}$ in. diam.

Salting Bequest.

W. 448—1910.

401. BOX (*echō*-shape). With new moon in silver foil and cuckoo, clouds and young pine trees in gold takamakiye and kirikane; on black with nashiji. Interior and base, nashiji.

19th century (early).

$1\frac{5}{8}$ in. by $3\frac{7}{16}$ in. by $2\frac{9}{16}$ in.

Salting Bequest.

W. 336—1910.

402. BOX. With a peasant punting a boat; in gold takamakiye and encrusted shell and pewter on rō-iro. Interior and base, black. Pewter rims.

19th century (early).

1½ in. by 4½ in. diam.

Salting Bequest.

W. 603—1910.

403. BOX (circular). Hōō bird in gold and silver togidashi on black. Interior, branches of kiri in gold togidashi on nashiji. Base, black.

19th century (early).

½ in. by 2½ in. diam.

Alexander Gift.

W. 122—1916.

404. BOX (circular). Cape gooseberry (*fuzuki*) and grasshopper, in togidashi of gold, red and green on black. Interior, nashiji.

19th century (late).

¾ in. by 3 in. diam.

Alexander Gift.

W. 109—1916.

405. BOX (oblong, quatrefoil). Decorated with autumn grasses and moon in clouds in takamakiye of gold and silver on black, sprinkled with kirikane and silver spots. Interior and base, nashiji.

19th century (early).

3½ in. by 4½ in. by 3½ in.

Alexander Gift.

W. 142—1916.

406. BOXES. Set of three with cover. On cover, wagtail on rock in gold takamakiye, enriched with kirikane on black tataki. Interior, gyōbu-nashiji. Lower box lined with metal for ash.

19th century (early).

3¼ in. by 2¾ in. diam.

Alexander Gift.

W. 157—1916.

407. BOX (circular). Fans and a family badge and karakusa scrolls in gold hiramakiye on black. Inside cover, two fans. Interior, nashiji.

19th century (early).

1½ in. by 2 in. diam.

Alexander Gift.

W. 117—1916.

408. BOX, with tray. Cover with a *kiri* badge in gold *togidashi* on black over red cloth lacquer (*nunome*). Inside cover, a formal chrysanthemum flower in gold *hiramakiye* on black. Tray, *nashiji*. Interior and bases, black.

19th century (early).

1½ in. by 1⅔ in. by 2 in.

W. 543—1910.

Salting Bequest.

409. BOX. Cover with chrysanthemums and karakusa scrolls; in gold *hiramakiye* on black, over red cloth lacquer (*nunome*). Interior, *nashiji*; base, black.

19th century (early).

1⅔ in. by 2⅔ in. by 1⅖ in.

W. 379—1910.

Salting Bequest.

410. BOX (circular). With peonies in *takamakiye* of gold and various colours, on red; rims, *fundame*. Interior, black, splashed with gold leaf; base, red.

19th century (early).

¾ in. by 2⅔ in. diam.

W. 328—1910.

Salting Bequest.

411. BOX (circular). Chrysanthemums in *takamakiye* of gold and silver enriched with *kirikane* on red. Interior, *nashiji*.

19th century (early).

3 in. by 3½ in. diam.

W. 79—1916.

Signed, Kōhei.

Alexander Gift.

412. BOX (circular). Decorated with plum blossom and *tsubaki* flower in *takamakiye* of gold, silver and shell on dark brown ground.

19th century (early).

2 in. by 4⅔ in. diam.

W. 111—1916.

Signed, Kajikawa.

Alexander Gift.

413. BOX (shell-shaped). Cover, with black lines representing shell markings and poem in gold *togidashi* on brown. Sides, with seaweed floating in water in gold *togidashi*. Interior, *nashiji* with irregular flakes of gold, silver and shell; base, black.

19th century (early).

1 in. by 3⅔ in. by 2½ in.

W. 566—1910.

"Even in a crowded street, never to lose one's refined taste" (translation of poem).

Salting Bequest.

414. BOX. In shape of a shell. Wood (*kurokaki*) with shells and seaweed in relief in green lacquer, ivory, shell and hardstones on ground carved with conventional wave pattern. Interior and base, natural wood.

19th century (early).

7 in. by 2 $\frac{3}{8}$ in. by 1 $\frac{7}{8}$ in.

Salting Bequest.

W. 291—1910.

415. BOX (circular). Two dragons in takamakiye of gold and silver enriched with kirikane on wakasa-nuri. Interior, court scenes in black urushiye on mura-fundame.

19th century (early).

1 in. by 3 $\frac{1}{2}$ in. diam.

Alexander Gift.

W. 106—1916.

416. BOX. With the two entrances to a pigeon-house and three pigeons in takamakiye of gold, silver and black, and nashiji, on mokume. Interior and base, nashiji.

19th century (early).

2 $\frac{1}{2}$ in. by 2 in. by 2 $\frac{3}{4}$ in.

Salting Bequest.

W. 585—1910.

417. BOX. In form of a leaf. In negoro lacquer of black and red. Interior and base, black.

19th century (early).

5 in. by 3 in. by 1 $\frac{7}{8}$ in.

Salting Bequest.

W. 333—1910.

418. BOX. In form of a pigeon, the feathers in engraved shell. Interior lined with silver.

19th century (early).

8 in. by 3 in. by 4 in.

50—1894.

419. BOX. In form of a mandarin duck. Carved wood painted on whitening ground (go-funji). Interior, red lacquer.

19th century (early).

3 $\frac{1}{4}$ in. by 5 in. by 2 $\frac{1}{2}$ in.

Alexander Gift.

W. 175—1916.

420. BOX. In form of a duck. Carved wood painted on whitening ground (go-funji). Interior, red lacquer.

19th century (early).

3 in. by 4 in. by 2 in.

Alexander Gift.

W. 176—1916.

421. BOX (octagonal). Cover, with water-wheel, maple trees and sparrows; sides, with maple trees floating on stream, basket dykes, pine trees and mountains; in takamakiye of gold, silver, black and red, togidashi of gold and silver and gold and silver hirame on fundame. Interior, rice plant; in gold hiramakiye on nashiji. Base, nashiji.

19th century (middle).

1 $\frac{7}{8}$ in. by 4 in. by 3 $\frac{3}{16}$ in.

W. 598—1910.

Signed, Ippi-ōsai.

Salting Bequest.

422. BOX (circular). Pine cones and needles in hiramakiye of gold and brown on mokume. Interior black, with mushrooms inside cover; base, black. Rims, fundame.

19th century (middle).

2 $\frac{1}{4}$ in. by 4 in. diam.

W. 114—1916.

Signed, Kichōsai.

Alexander Gift.

423. BOX (four-lobed, elongated). With ferry-boat on which are street performers with monkeys, etc., pine trees, mountains and clouds; in takamakiye of gold and silver, kirikane, and gold togidashi. Sides, hirame. Inside cover, maple leaves; in gold takamakiye on nashiji. Interior and base, nashiji.

19th century (middle).

1 $\frac{5}{16}$ in. by 5 $\frac{7}{8}$ in. by 2 $\frac{7}{8}$ in.

W. 564—1910.

Salting Bequest.

424. BOX, with tray (quatrefoil). Natural wood decorated with medallions from brocades, and birds of paradise in gold takamakiye enriched with kirikane, nashiji and shell. Interior, nashiji.

19th century (middle).

3 in. by 4 in. by 4 in.

W. 133—1916.

Alexander Gift.

425. BOX. In form of a book. Cover with brocade pattern and ferns in hiramakiye and togidashi of gold and silver on black. Sides, fundame. Interior and base, nashiji.

19th century (middle).

$\frac{1}{2}$ in. by 2 in. by 2 $\frac{5}{8}$ in.

W. 282—1910.

Salting Bequest.

426. BOX (circular). With maple leaves in takamakiye of gold, red and black. Inside cover, a flying crane in togidashi of gold and silver on black; lower part, with waves in gold hiramakiye on black. Base, natural wood. Pewter rims.

19th century (middle).

1 $\frac{1}{4}$ in. by 3 in. diam.

W. 454—1910.

Salting Bequest.

427. BOX. With peonies and butterfly in takamakiye of gold, white and various colours and inlaid shell on black. Interior, fundame; base, black.

19th century (middle).

1 $\frac{3}{8}$ in. by 2 $\frac{1}{4}$ in. by 2 $\frac{1}{8}$ in.

W. 283—1910.

Burlington Fine Arts Club Exhibition, 1894, No. 56. Restored.

Salting Bequest.

428. BOX (circular). With dancer's cap and maple leaves; in gold takamakiye and hiramakiye of gold and red, inlaid shell and kirikane on black with hirame-nashiji. Interior and base, nashiji.

19th century (middle).

7 in. by 2 $\frac{5}{8}$ in. diam.

W. 220—1910.

Salting Bequest.

429. BOX (circular). With lotus in bloom in gold takamakiye and togidashi on black sprinkled with hirame, within a border of karakusa scrolls in gold hiramakiye. Interior and base, black.

19th century (middle).

1 $\frac{15}{16}$ in. by 3 $\frac{3}{8}$ in. diam.

W. 272—1910.

Salting Bequest.

430. BOX. In form of a section of bamboo. In brown lacquer. On the cover two flying geese in silver; interior, nashiji.

19th century (middle).

2 $\frac{1}{2}$ in. by 3 $\frac{1}{4}$ in. diam.

W. 60—1922.

Tomkinson Memorial Fund.

431. BOX. In form of fruit of a creeping plant represented in the decoration, in hiramakiye of gold and silver on sabi-ji ground (imitating iron). Interior, nashiji.

19th century (middle).

2 in. by 2 in. diam.

W. 107—1916.

Alexander Gift.

432. BOX (octagonal). Cocoanut carved with Taikōbō under a tree, fishing; on sides, Chinese ornaments. Interior, nashiji; base, black lacquer.

19th century (middle).

1 in. by $2\frac{1}{8}$ in. diam.

W. 589—1910.

Salting Bequest.

433. BOX (hexagonal). Basket-work with five circular lacquer ornaments. Interior, gold leaf lacquer.

19th century (middle).

1 in. by $3\frac{1}{2}$ in. diam.

Paris Exhibition, 1867.

889—1869.

434. BOX. In shape of Mount Fuji. Clouds in zōkoku-nuri, sides with fukurasuzumi in panels with conventional cloud pattern. The receptacle hollowed out in shape of an egg plant. Interior of cover and base, bamboo basket-work, lacquered.

19th century (middle).

1 in. by $5\frac{3}{4}$ in. by $2\frac{1}{4}$ in.

W. 150—1916.

Alexander Gift.

435. BOX (circular). Seaweed in black coated with brown lacquer.

19th century (middle).

$1\frac{1}{2}$ in. by 4 in. diam.

W. 103—1916.

Signed, Rōhō-sha.

Alexander Gift.

436. BOX. In form of the bag of Hotei who is represented in high relief on the cover, on fundame ground. The sides decorated with emblems of Good Fortune in red and gold lacquer on nashiji. Interior and base, nashiji; silver rims.

19th century (late).

$2\frac{1}{4}$ in. by $4\frac{3}{4}$ in. by $4\frac{1}{4}$ in.

W. 180—1921.

Seal, Masayuki.

Sage Memorial Gift.

437. BOX (drum-shaped). On the lid is the mask of a karashishi used in the Shishi-no-mai Dance, in high relief on fundame ground. The sides with chrysanthemum pattern in gold and red togidashi. Interior, coarse hirame on brown ground; the rim in mokume.

19th century (late).

$2\frac{3}{4}$ in. by $3\frac{1}{2}$ in. diam.

W. 335—1921.

Compare with No. 436, signed by Masayuki.

Sage Memorial Gift.

438. BOX (circular). Decorated with conventional chrysanthemum in gold takamakiye on rō-iro.

19th century (late).

1½ in. by 3 in. diam.

Sage Memorial Gift.

W. 174—1921.

439. BOX (circular). Fukurokojū with sceptre (*nyō-i*) and crane in pearl inlay and pewter enriched with gold on black. Pewter rims.

19th century (late).

¾ in. by 3¼ in. diam.

W. 110—1916.

Probably a copy of a box by Kōyetsu.

Alexander Gift.

440. BOXES. Case and five boxes in cotton pouch. Conventional flowers and Hō-ō birds in red on black urushiye. The five boxes each coloured differently.

19th century (late).

¾ in. by 2¼ in. by 1 in.

W. 184—1916.

Alexander Gift.

441. BOX. With the Shintō shrine of Karasaki in rain in gold takamakiye and kirikane on mokume. Interior, nashiji; base, mokume.

19th century (late).

½ in. by 2⅓ in. by 2⅓ in.

W. 302—1910.

Salting Bequest.

442. BOX. Natural bamboo with borders of black lacquer. Interior, red lacquer.

19th century (late).

1½ in. by 2¾ in. by 2 in.

W. 145—1916.

Alexander Gift.

THE TEA CEREMONY.

CABINETS OF UTENSILS FOR THE TEA CEREMONY (*cha-dansu*).

443. CABINET, containing counters and score-board; containing two boxes, folding score-board forming cover, stand and 116 counters in ten trays. Decorated with water plants in gold takamakiye and kirikane on mura-nashiji ground. Interior, mura-nashiji; the score-board with nine plum blossoms and a chrysanthemum in carved shell; counters with numbers

and flowers of the twelve months in gold on polished brown wood. Rims, fundame.

18th century (late).

3½ in. by 5¾ in. by 1½ in.

W. 47—1922.

Used for drawing lots for precedence, etc., in connection with the Tea and Incense Ceremonies, Flower Arrangement Parties, etc.

From the *Tomkinson Collection*.

444. CABINET, containing one drawer, circular box for tea (*cha-ire*), in two tiers, tea-bowl (*cha-wan*) in Bizen pottery, and whisk for making tea (*cha-sen*) in lacquer case. The whole in rō-iro with silver fittings. Rims, rich nashiji.

19th century (early).

6½ in. by 8¾ in. by 5½ in.

W. 316—1916.

A travelling set.
Alexander Gift.

BOXES FOR THE UTENSILS OF THE TEA CEREMONY (*chatsu-bako*).

445. BOX. Natural wood grained, encrusted with two panels with landscapes in takamakiye of gold and silver, nashiji and yasuriko. Rims, interior and base, nashiji.

17th century (late).

4¾ in. by 6¾ in. by 4¾ in.

W. 392—1922.

446. BOX, with tray. Cover with a basket of flowers in gold takamakiye on gold and silver nashiji arranged to form a diaper. Border of lid and box with diaper in gold hiramakiye. Tray with rocks encrusted in hardstones and fern pattern of gold hiramakiye. Interior and base, nashiji.

18th century (early).

3¾ in. by 6½ in. by 3¾ in.

W. 513—1910.

Saiting Bequest.

447. BOX, with tray. With pinks (*nadeshiko*); in hiramakiye of gold, silver and red on nashiji. Tray, with rocks in hiramakiye of gold and silver and kirikane, and waves in togidashi of gold, silver and brown, on nashiji. Interior and base, nashiji.

18th century (early).

4¾ in. by 7½ in. by 4¾ in.

W. 135—1910.

Saiting Bequest.

448. BOX. Cover with two fans in relief with silver ribs, one with kara-shishi, the other pine tree and pigeon in gold hiramakiye, etc. Round the sides is a band of diaper and fret patterns in gold hiramakiye; below, butterflies in gold takamakiye, shell, pewter and urushiye on rō-iro. Inside cover, landscape with rocks, weeping willow tree, stream and boat in gold takamakiye on mura-nashiji ground. Interior and base, nashiji. Rims, with karakusa scrolls in panels.

18th century (early).

4 $\frac{3}{4}$ in. by 7 in. by 4 $\frac{1}{8}$ in.

W. 74—1922.

Tomkinson Memorial Fund.

449. BOX, with tray. With rocky seashore, bridge, village and huts, boats, fishing nets, birds, etc.; in takamakiye of gold and silver and kirikane, on black. Tray, with salt-pans and pine trees in gold takamakiye on nashiji; and pine needles on fundame. Interior and base, nashiji.

18th century (early).

4 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in. by 4 $\frac{1}{8}$ in.

W. 512—1910.

Salting Bequest.

Plate XXXIII

450. BOX. Cover with a makimono on which is a landscape in gold togidashi and kirikane, with figures in iron and gold, of Benkei with a pilgrim's hat, pack and staff, the mounts in gold hiramakiye, red and shell in diaper pattern. Exterior in lacquer imitating leather with a band of diaper pattern in gold togidashi, rims gyōbu-nashiji; on the lower part, pine cones in iron and pine needles and maple leaves in gold takamakiye. Interior, gold nashiji; base, silver nashiji.

18th century (middle).

6 $\frac{1}{2}$ in. by 9 $\frac{5}{8}$ in. by 6 in.

W. 75—1922.

Signed on makimono, Shiriiken Miboku.

Tomkinson Memorial Fund.

451. BOX, with tray. Cover, with persimmon plant and fruit overhanging a basket-work garden fence, and birds; in gold takamakiye and encrusted hardstones, on nashiji. Rims, fundame with gold hiramakiye scrolls at angles. Tray, interior and base, nashiji.

18th century (middle).

4 $\frac{1}{2}$ in. by 6 in. by 3 $\frac{1}{2}$ in.

W. 514—1910.

Salting Bequest.

452. BOX. Cover and sides each with a landscape in Chinese style, in gold and silver takamakiye enriched with kirikane on rō-iro; rims, fundame; interior and base, nashiji.

18th century (middle).

4½ in. by 6¾ in. by 4 in.

Given by Frank Green, Esq.

W. 43—1916.

453. BOX, with tray, and cover pierced in form of a badge. Decorated with fans and conventional stream pattern in gold takamakiye enriched with gold and silver foil, kirikane and shell inlay; the tray with a court noble and lady walking in a garden, on nashiji ground. Interior, nashiji.

18th century (late).

5½ in. by 9½ in. by 5 in.

Alexander Gift.

W. 300—1916.

454. BOX. Decorated with chrysanthemums and bamboo and badge of the Honda daimyō; in gold takamakiye on nashiji.

18th century (late).

5 in. by 7½ in. by 4½ in.

Paris Exhibition, 1867.

874—1869.

455. BOX, with tray. Cover and sides each with a landscape in gold takamakiye enriched with kirikane on nashiji. Tray with birds by the water-side; interior and base, nashiji.

18th century (late).

4½ in. by 6¾ in. by 4 in.

Given by Frank Green, Esq.

W. 44—1916.

456. BOX, with tray. With plum blossoms in takamakiye of gold, silver and red on rō-iro. Rims, fundame. Tray with a boat loaded with brushwood in takamakiye of gold and silver, stream in togidashi on nashiji ground. Interior and base, nashiji.

18th century (late).

4½ in. by 6¾ in. by 4½ in.

Burlington Fine Arts Exhibition, 1894, No. 41.

Salting Bequest.

W. 134—1910.

457. BOX, with tray. Exterior and tray with charms and scent-bags in togidashi of gold, silver, and red on black; rims, fundame. Interior, nashiji; base, black.

18th century (late).

4½ in. by 6¾ in. by 3½ in.

Salting Bequest.

W. 132—1910.

458. BOX, with tray and cover. Decorated with circular compartments consisting of Chinese dragons enclosing gold and silver coarse hirame on mokume ground made with yasuriko of various colours. Interior and base, nashiji. Silver fittings.

18th century (late).

4½ in. by 6¾ in. by 3¼ in.

W. 307—1916.

Alexander Gift.

459. BOX, with tray. Decorated with family badges in gold hiramakiye on rō-iro. Interior and base, mura-nashiji.

19th century (early).

5¼ in. by 7½ in. by 4½ in.

W. 297—1916.

Alexander Gift.

460. BOX, with tray. Decorated with picture books (*yezōshi*) and trellis enclosing cherry blossoms, in gold takamakiye and fine yasuriko, and hiramakiye on black. The tray, with a fisherman's shelter and full moon, on nashiji ground. Interior and base, nashiji.

19th century (early).

4¾ in. by 7 in. by 4 in.

W. 294—1916.

Alexander Gift.

461. BOX, with tray. Openwork grating in fine gold yasuriko on black, with Imperial kiri badges in hiramakiye; rims, with scroll patterns; interior and base, nashiji. Tray with kiri badges in gold takamakiye on ground half of yasuriko and half of grating pattern in hiramakiye, yasuriko and nashiji.

19th century (early).

4½ in. by 7 in. by 3¾ in.

W. 293—1916.

Alexander Gift.

462. BOX, with tray. With Hō-ō birds, sprays of kiri and karakusa scrolls, in togidashi of gold and silver on black. Edges, hirame; rims, fundame. Interior and base, nashiji.

19th century (early).

4¾ in. by 7 in. by 4½ in.

W. 188—1910.

Salting Bequest.

463. BOX, with tray. With bundles of brushwood and cherry blossom in

togidashi of gold and silver on black sprinkled with hirame and yasuriko.
Interior and base, nashiji.

19th century (early).

4 $\frac{1}{8}$ in. by 6 $\frac{5}{16}$ in. by 4 $\frac{1}{8}$ in.

Burlington Fine Arts Club Exhibition, 1894. No. 18.
Salting Bequest.

W. 133—1910.

464. BOX. Natural wood (*kiri*), the cover encrusted with a stag in porcelain, temple lantern in urushiye imitating stone, two maple leaves in stained ivory, and full moon in shell. Interior, natural wood, the inside of tray stained black.

19th century (early).

4 $\frac{3}{4}$ in. by 7 in. by 5 in.

Alexander Gift.

W. 299—1916.

465. BOX. With butterflies and border of scrolls in togidashi of gold and various colours on rō-iro; rim of cover, gold hirame; inside cover, hydrangea in togidashi on black. Interior and base, black.

19th century (middle).

4 $\frac{5}{8}$ in. by 7 $\frac{5}{8}$ in. by 4 $\frac{3}{4}$ in.

Salting Bequest.

W. 187—1910.

BOWLS AND STANDS FOR BOWLS (*temmoku*) FOR TEA CEREMONY.

466. BOWL. Brown lacquer in imitation of Bizen pottery, with chrysanthemum badge in gold hiramakiye.

17th century (early).

3 in. by 4 in. diam.

W. 61—1922.

Tomkinson Memorial Fund.

467. STAND. Decorated with chrysanthemums and family badges in gold takamakiye on rich nashiji.

18th century (late).

4 in. by 6 in. diam.

W. 216—1916.

Alexander Gift.

468. STAND. Decorated with family badges and conventional flowers in a lattice pattern, in gold takamakiye on rō-iro. Inside, nashiji.

18th century (late).

4 $\frac{1}{2}$ in. by 6 in.

W. 214—1916.

Alexander Gift.

469. STAND. Decorated with a flight of children, waves, rice and weeping willow over a stream in gold takamakiye on rō-iro.

19th century (early).

3½ in. by 6 in. diam.

Alexander Gift.

W. 215—1916.

470. STAND. Decorated with magnolia, peony and conventional flowers and scrolls in urushiye of various colours with engraved outlines on black ground.

19th century (early).

5½ in. by 7¾ in. diam.

For Temple use.

Alexander Gift.

W. 213—1916.

TEA JARS (*natsume*).

These tea jars were so-called from the resemblance of their form to that of a date (*natsume*). The shape is said to have been invented by a maker of Tea Ceremony utensils, Haneda Gorō, in the latter half of the 15th century.

471. TEA JAR (cylindrical). With conventional ornaments in circular patterns; in togidashi of gold and black on shaded yasuriko. Interior and base, black.

17th century (late).

2⅞ in. by 2⅝ in. diam.

Salting Bequest.

W. 672—1910.

Plate XXXIV

472. TEA JAR. With maple leaves and cherry blossoms floating on stream; in gold takamakiye on fundame. Interior and base, nashiji.

18th century (early).

2⅗ in. by 2⅖ in. diam.

Salting Bequest.

W. 364—1910.

Plate XXXIV

473. TEA JAR. With wistaria, cherry blossom and other flowers in takamakiye of gold and silver and gold foil on shaded yasuriko. Interior, nashiji sprinkled with coarse hirame; base, nashiji.

18th century (middle).

3 in. by 2⅞ in. diam.

Salting Bequest.

W. 363—1910.

Plate XXXIV

474. TEA JAR. Wood, with various leaves in takamakiye of gold, silver and red. Ribbed sides. Interior, silver fundame; base, wood.

18th century (late).

2½ in. by 2¾ in. diam.

Signed, Hitsuji.

Salting Bequest.

W. 667—1910.

475. TEA JAR (circular). On the cover is inlaid a representation of Daruma meditating; in glazed pottery with coarse fundame ground on nashiji ground. Interior, nashiji, with inscription in porcelain letters relating to the subject.

18th century (late).

2½ in. by 4 in. diam.

W. 88—1916.

Seal, Haritsu (Ritsuō).

Probably a copy.

Alexander Gift.

476. TEA JAR. Decorated with flower and rock pattern in gold pewter and shell (raden) on fundame. Interior and rim, autumn flowers in togidashi on black sprinkled with gold. The base, coarse nashiji.

18th century (late).

2¾ in. by 2¾ in. diam.

W. 179—1921.

Sage Memorial Gift.

477. TEA JAR. In shape of a fruit. With a spray of leaves in takamakiye of gold and green on fundame. Coral stalk. Interior and base, nashiji.

18th century (late).

1⅔ in. by 3⅓ in. diam.

W. 434—1910.

Salting Bequest.

478. TEA JAR (cylindrical). With autumn flowers; in gold togidashi on black. Interior and base, nashiji.

18th century (late).

2½ in. by 2½ in. diam.

W. 457—1910.

Salting Bequest.

479. TEA JAR. With the seven autumn flowers, butterflies, mantis, etc.; in gold takamakiye on dark brown; the full moon in fine silver yasuriko. Interior and base, black.

18th century (late).

3 in. by 2¾ in. diam.

W. 485—1910.

Salting Bequest.

480. TEA JAR. Imperial kiri crests thickly powdered on brown ground, lightly sprinkled with gold and silver nashiji. Interior and base, nashiji.

18th century (late).

3 in. by $3\frac{1}{2}$ in. diam.

Alexander Gift.

W. 73—1916.

481. TEA JAR. Cover decorated with three Chinese sages playing Gō under a pine tree. Sides with two bands of floral ornament in carved red lacquer (tsui-shu).

18th century (late).

3 in. by $2\frac{1}{2}$ in. diam.

Alexander Gift.

W. 89—1916.

482. TEA JAR. Cloud in fine yasuriko and young pine trees in black urushive. Interior, chrysanthemums in takamakiye of gold, silver and brown enriched with kirikane and shell. Base, yasuriko nashiji.

19th century (early).

$2\frac{1}{2}$ in. by $2\frac{1}{2}$ in. diam.

Signed, Bunchō.

Alexander Gift.

W. 86—1916.

483. TEA JAR. With a Shintō shrine amid trees in gold takamakiye, the torii encrusted with pewter; and a priest receiving two visitors, encrusted in porcelain. Interior and base, black.

19th century (early).

$2\frac{1}{2}$ in. by $2\frac{1}{2}$ in. diam.

Seal, Kwan (Ritsuō).

Salting Bequest.

W. 464—1910.

484. TEA JAR. Butterflies in togidashi of gold and red on rō-iro.

19th century (early).

$2\frac{3}{4}$ in. by 3 in. diam.

Signature illegible.

Alexander Gift.

W. 80—1916.

Plate XXXIV

485. TEA JAR. With butterflies in togidashi of gold, silver, red, etc., on black. Interior, similar decoration. Base, black.

19th century (early).

2 in. by $2\frac{7}{8}$ in. diam.

Signed, Shiomai Masanari.

Salting Bequest.

W. 493—1910.

486. TEA JAR. Exterior, black lacquer (rō-iro); interior and base, gyōbu-nashiji; rims, with lattice pattern in gold togidashi.

19th century (early).

2½ in. by 3 in. diam.

Alexander Gift.

W. 87—1916.

487. TEA JAR. On pewter. Decorated with the feather robe used in Hagaromo Dance in gold takamakiye on rō-iro.. Interior, hirame nashiji. 19th century (early).

2¾ in. by 3 in. diam.

Sage Memorial Gift.

W. 337—1921.

488. TEA JAR. Chrysanthemum flowers of various kinds in takamakiye of gold and red on rō-iro.

19th century (early).

3 in. by 2½ in. diam.

Alexander Gift.

W. 78—1916.

489. TEA JAR. With pine, bamboo and plum blossom in gold hiramakiye and silver foil on rō-iro. Interior and base, nashiji.

19th century (early).

2½ in. by 2 in. diam.

Salting Bequest.

W. 491—1910.

490. TEA JAR. Chrysanthemum flowers and leaves on conventional waves in takamakiye of gold and silver on black.

19th century (early).

3 in. by 3 in. diam.

Alexander Gift.

W. 74—1916.

491. TEA JAR (cylindrical). With snow crystals and formal plum blossom patterns; in gold hiramakiye, togidashi and kirikane on black. Interior and base, gold and silver hirame.

19th century (early).

2¾ in. by 2½ in. diam.

Salting Bequest.

W. 663—1910.

492. TEA JAR. Decorated with kiri and chrysanthemum badges in red and gold hiramakiye on black.

19th century (early).

2¾ in. by 2½ in. diam.

Sage Memorial Gift.

W. 177—1921.

493. TEA JAR. Autumn flowers and kiri badge on chequer pattern in gold hiramakiye on black.

19th century (early).

2½ in. by 3½ in. diam.

Alexander Gift.

W. 84—1916.

494. TEA JAR (cylindrical). With autumn flowers; in gold togidashi on black. Interior and base, black.

19th century (early).

2¾ in. by 2½ in. diam.

Salting Bequest.

W. 365—1910.

495. TEA JAR. Scroll pattern in relief, in red lacquer composition on black ground, imitating tsui-shu. Interior, black.

19th century (early).

2¾ in. by 2¼ in. diam.

Alexander Gift.

W. 83—1916.

496. TEA JAR. With reeds, bridge and dragon; flies in gold takamakiye, encrusted pewter and shell on fundame. Interior, fundame; base, black.

19th century (middle).

2½ in. by 2¾ in. diam.

Signed, Hōshuku (Kōrin).

Salting Bequest.

W. 372—1910.

497. TEA JAR. Hydrangea flowers and leaves in gold lacquer and shell. Inside of cover, insects in gold hiramakiye. Interior, nashiji.

19th century (middle).

2¾ in. by 2¾ in. diam.

882—1869.

Signed, Kōrin.

An imitation.

498. TEA JAR. Cover with a sea-dragon in gold hiramakiye; sides, with various conventional patterns of decorative paper in togidashi of gold, green, red, etc. Interior with stream pattern in gold togidashi on yasuriko nashiji. Base, yasuriko nashiji.

19th century (middle).

3¾ in. by 2¾ in. diam.

Salting Bequest.

W. 571—1910.

499. TEA JAR. Decorated with kiri and kiku badges in gold on rō-iro.
19th century (middle).

2½ in. by 2½ in. diam.

W. 175—1921.

Sage Memorial Gift.

500. TEA JAR. In wakasa-nuri. Interior and base, black.

19th century (middle).

3 in. by 2¾ in. diam.

W. 76—1916.

Alexander Gift.

501. TEA JAR. A section of natural bamboo, at either end a panel of gold leaf lacquer on black. A poem by Myōkei Shōjin is written in gold takamakiye on the ends and sides. Interior, gold leaf on black lacquer.
19th century (middle).

2½ in. by 2¼ in. by 1¾ in.

W. 138—1916.

Alexander Gift.

502. TEA JAR. Two carp with water weeds in gold takamakiye on sabi-ji ground imitating rusted iron. Interior and base, black.

19th century (middle).

3¼ in. by 3 in. diam.

W. 24—1909.

Given by Andrew Burman, Esq.

503. TEA JAR. Decorated with dragon-flies in gold and shell on rō-iro.
19th century (late).

2⅔ in. by 3 in. diam.

W. 178—1921.

Sage Memorial Gift.

504. TEA JAR. Decorated with badges (fan within a circle) in gold hiramakiye on rō-iro.

19th century (late).

2½ in. by 2½ in. diam.

W. 176—1921.

Sage Memorial Gift.

TEA JARS (*cha-ire*) AND BOXES (*cha-bako*) FOR ORDINARY USE.

505. TEA JAR. Decoration of dragons in pewter incrustation on imitation of red bronze. Base, conventional cherry blossom in pewter; a band of tortoise-shell round the jar; lid tortoise-shell.

17th century (late).

1¾ in. by 3 in. diam.

W. 113—1916.

The lid and tortoise-shell band are 19th-century additions, the latter being a repair.

Alexander Gift.

506. TEA JAR. Pottery decorated with flowers, butterflies and conventional ornament in zogan-nuri imitating cloisonné enamel, in red, brown, etc., on dark green.

18th century (early).

3 $\frac{3}{4}$ in. by 3 $\frac{3}{4}$ in. diam.

W. 1—1919.

Given by Lieut.-Colonel K. Dingwall, D.S.O.

507. TEA JAR (hexagonal). With mice and a basket of shell-fish and a spray of bamboo—the tail of one mouse has been caught by a shell-fish; in takamakiye of gold and silver, on black with mura-yasuriko. Interior, nashiji.

18th century (late).

2 in. by 1 $\frac{5}{8}$ in. diam.

W. 628—1910.

Salting Bequest.

508. BOX (*cha-bako*). Decorated with lotus flowers and leaves in gold takamakiye with inlay of flowers and Chinese poem in porcelain on black ground (rō-iro) on basis of bamboo basket-work (*ikkan-bari*).

18th century (late).

3 $\frac{7}{8}$ in. by 5 $\frac{3}{4}$ in. by 3 $\frac{1}{2}$ in.

W. 298—1916.

Alexander Gift.

509. TEA JAR (jar-shaped). With cherry and plum blossoms and kara-kusa scrolls, in gold hiramakiye, and inlaid shell on gold and silver *kijirushi* (lacquer direct on wood). Lid with knob. Rim with wave. Pattern in gold.

19th century (early).

2 $\frac{1}{4}$ in. by 2 $\frac{7}{8}$ in. diam.

W. 370—1910.

Salting Bequest.

510. JAR FOR TEA, with lid. Brown lacquer imitating Bizen pottery, with ivory lid.

19th century (early).

4 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in. diam.

W. 82—1916.

Alexander Gift.

511. TEA JAR (four-sided). On two sides are vases of flowers encrusted in shell, coral, ivory, etc., on gold fundame in panels. On the other sides,

butterflies and flowers in takamakiye of gold, silver and red on red ground dotted with gold.

19th century (early).

5 $\frac{1}{4}$ in. by 3 $\frac{1}{2}$ in. by 2 $\frac{3}{4}$ in.

591—1904.

Signed, Kō-gyoku.

Edmond Dresden Bequest.

512. JAR AND COVER FOR TEA. Decorated with shells inlaid in porcelain and seaweed in red and gold hiramakiye on black ground (rō-iyo). Cover, polished wood.

19th century (middle).

3 in. by 3 $\frac{1}{2}$ in. diam.

W. 112—1916.

Cover probably does not belong to jar.

Alexander Gift.

GAMES.

513. CASE FOR THE POETRY GAME (*Uta-awase*). Case in two compartments with cover, each compartment with a pack of cards in brocade wrapper. The cover decorated with karakusa pattern in gold hiramakiye on black. The cards painted with the Hundred Poets and their poems.

19th century (early).

6 in. by 6 in. by 4 in.

W. 309—1921.

Sage Memorial Gift.

514. CASE FOR THE POETRY GAME (*Uta-awase*). Two sets, each of two silver cases for poem cards engraved with flowers and with gold rings, in lacquer holders on stand with cover. The outer case with representation of Ariwara-no Narihira in a snow-storm, with an appropriate poem, and on the sides the Iris and Bridge landscape in takamakiye of gold, silver, black, etc., on mura-nashiji ground. The holders have autumn flowers and the stand has nashiji ground.

19th century (early).

4 $\frac{3}{4}$ in. by 6 in. by 4 in.

W. 311—1921.

Trevor Lawrence Sale, Lot 202.

Sage Memorial Gift.

515. CABINET FOR POETRY GAME (*Karuta-bako*). Case enclosing boxes for four sets of cards. Exterior decorated with representations of cards with some of the Hundred Poets and their poems in hiramakiye of

gold, silver, red and black on togidashi ground distributed on background of rich nashiji; rims, fundame. Interior and base, nashiji. Gilt metal fittings. 19th century (early).

6 in. by $13\frac{3}{4}$ in. by $4\frac{3}{4}$ in.

Alexander Gift.

W. 317—1916.

516. CABINET FOR THE SHELL GAME (*kai-bitsu*), set of two on octagonal stand. Pine trees, cranes, long-tailed tortoise, waves, *tsubaki* blossom; in takamakiye of gold and silver, enriched with kirikane and gold foil on nashiji. Stand with border of bamboo leaves. Interior, nashiji and lined with brocade. Silk cords.

18th century (middle).

$18\frac{3}{8}$ in. by $14\frac{1}{2}$ in. diam.

W. 69—1921.

517. BOXES FOR SUGOROKU GAME. Set of two boxes, board for players and cover. Decorated with conventional peony and karakusa scrolls in gold and silver hiramakiye on rō-iro. Playing board, red; interior and base, nashiji.

19th century (late).

3 in. by $7\frac{1}{4}$ in. by $3\frac{3}{8}$ in.

Alexander Gift.

W. 312—1916.

FOOD UTENSILS.

LUNCHEON AND PICNIC SETS (*bentō-bako*).

518. PICNIC SET. Set of four boxes and cover, sake bottle, and box with tray cover on shelf, in frame. Upper part of frame with a conventional peacock and Hō-ō bird in hiramakiye of gold and black on nashiji, border of fret pattern on black; other parts of frame, nashiji. Sake bottle, boxes and tray with heart-shaped compartments containing flowers and diaper patterns, and badges in hiramakiye of gold, silver and black on grounds of fundame or black with fine silver nashiji. Remainder of exterior, nashiji; interior, red. Silver handle.

18th century (late).

12 in. by 14 in. by $6\frac{1}{4}$ in.

W. 61—1914.

519. PICNIC SET. Set of four boxes and cover, sake bottle and two trays, one containing five sake cups in frame with silver openwork handle. Top of frame, exterior of boxes and interior of larger tray decorated with conventional plum blossom and birds in gold togidashi on gold yasuriko forming

panels on black; sides of frame, with plum blossom and openwork in shape of birds; the bottle, with a flight of birds, plum blossom and bamboo; the sake cups with flowers in various colours.

19th century (early).

9½ in. by 11¾ in. by 6¼ in.

W. 347—1916.

Signed, Shiomii Masanari.

Alexander Gift.

520. PICNIC SET. Box and tray with overhanging cover. Decorated with Chinese sages in various landscape scenes and conventional diaper filling the background; in gold chinkinbori and engraving on black.

19th century (early).

6 in. by 9 in. by 5¾ in.

670—1875.

521. PICNIC SET. Cabinet containing set of four boxes and cover drawer, one large and five small trays, sake cup and two sake bottles in bronze, with flower-shaped engraved badges applied and silver stoppers and mouthpiece (one stopper missing). Cabinet decorated with cherry trees in blossom and birds of paradise; large tray, with birds of paradise in conventional form, sprays of cherry blossom and borders of flowers and scrolls; smaller trays with sprays of cherry blossom, borders diaper pattern; drawer with sprays of cherry blossom; boxes with diaper pattern; all in inlay of shell on rō-iro; interior and bases, nashiji; rims, fundame; silver handle.

19th century (early).

9¾ in. by 9 in. by 5¼ in.

W. 69—1922.

Tomkinson Memorial Fund.

Plate XXXV

522. PICNIC SET. In form of cabinet for Poetry Game. Case with overhanging cover, four boxes and box-shaped sake bottle with cover on which is represented the Poetess Ono-no-Komachi in hiramaki-e of gold, silver, black and red on fundame. Exterior of case, mura-nashiji; boxes with cherry blossoms sprinkled on rō-iro. Interior, red.

19th century (early).

6½ in. by 6¼ in. by 4¾ in.

W. 315—1916.

Alexander Gift.

523. PICNIC SET. In form of a corded drum. Containing sake bottle, two circular dishes, one with three compartments, set of five trays in frame, small tray in shape of a cherry blossom and flat circular cover. Exterior in gold mokume and fundame, ends in lacquer imitating leather. Interior with

pine, bamboo, plum blossom and various flowers in gold hiramakiye on rō-iro; interior in fundame representing clouds.

19th century (early).

6 in. by 14 in. diam.

W. 95—1922.

524. PICNIC SET. Frame containing sake bottle in form of a Suguroku player with board and dice-box; on covered stand forming a second sake bottle. Set of five cinquefoil boxes and cover, standing on square box; tray on shelf. Upper part of the frame with pomegranate flower and fruit and branch of *biwa* tree in gold takamakiye enriched with kirikane and coral on nashiji; the sides pierced openwork, remainder lattice pattern-nashiji. Tray with Fujiyama seen from Miho-no-matsubara in gold and silver takamakiye on nashiji. The sake bottle figure with scrolls in gold hiramakiye on fundame, and kirikane on black; the boxes with diaper patterns in gold and silver hiramakiye on black; upper lid with two birds of paradise framing a panel of *yasuriko* on black. Interior, red. Gilt handle with cloisonné enamel (stoppers missing).

19th century (early).

13½ in. by 14½ in. by 6¼ in.

269—1876.

525. PICNIC SET. Set of four boxes with cover, two pewter bottles on box stand, in frame, fitted with a drawer and a tray. Metal handle. The upper part of the frame with a scene of a ceremonial horse-race, the boxes with various buildings within an enclosure and two men bathing in a hot spring. The tray with a landscape. Borders of brocade pattern on frame, etc. The whole in takamakiye on nashiji ground. Interiors and bottoms of boxes and fittings in nashiji.

19th century (early).

11¾ in. by 12 in. by 6¾ in.

W. 320—1921.

Sage Memorial Gift.

526. PICNIC SET. Set of four boxes with cover, sake bottle in shape of a pilgrim's pack, and one drawer, the whole in frame fitted with a tray containing three smaller trays and with copper handle. The frame and boxes decorated with a creeper with large leaf and berries; the sake bottle with diaper and basket pattern; the trays with foliage and flowers; all in hiramakiye of gold on black (rō-iro).

19th century (early).

11 in. by 11½ in. by 6½ in.

W. 321—1921.

Sage Memorial Gift.

527. PICNIC SET. Two sets each of four boxes with cover; one box with tray; also ten small trays; the whole in black lacquer frame with

handle. The exterior of the boxes and inside of small trays decorated with conventional design of clouds and Hōō birds in Chinese style, in brown, dark green and yellow, outlined with inlaid silver wire on red ground (Zōkōkunuri). The interior of the large boxes has gold leaf; that of the small boxes, silver leaf covered with a coat of lacquer to imitate gold. The bottoms of the boxes in *hakeme* (brush-mark lacquer).

19th century (early; the frame later).

12 in. by 12 $\frac{3}{4}$ in. by 8 $\frac{3}{8}$ in.

W. 303—1921.

Sage Memorial Gift.

528. PICNIC SET. Set of three boxes and cover in carrier. The cover decorated with portions of a Hōō bird and another; the sides of boxes and frames with old textile patterns on dark green, brown and yellow ground, in urushiye on togidashi. Interior of boxes, black.

19th century (early).

8 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in.

W. 318—1921.

Sage Memorial Gift.

529. FOOD CARRIER (*sagi-ju*). In shape of bucket with two movable lid). Decorated with conventional wave pattern in gold hiramakiye on black.

19th century (early).

10 $\frac{1}{2}$ in. by 10 in. diam.

W. 307—1921.

Sage Memorial Gift.

530. PICNIC CASE. With grape vine and trellis in hiramakiye of gold and silver on black *nuritate* (polish unfinished). Borders with karakusa scrolls in gold hiramakiye on black, and fundame. Interior and base, black, fitted with ribbons.

19th century (middle).

7 $\frac{5}{8}$ in. by 7 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$ in.

W. 511—1910.

Salting Bequest.

BOXES FOR CAKES OR SWEETMEATS (*kwashi-bako*).

BOXES IN SETS (*ju-kwashi-bako*).

531. BOXES (set) FOR SWEETMEATS. Three and cover, gourd-shaped. Cover with gourd plant in blossom; upper and lower boxes with landscape scenes, stream, hills, birds and trees; in takamakiye of gold and silver, and kirikane and nashiji, on black. Middle box with waves in gold

hiramakiye on nashiji. Inside cover, rocky landscape on nashiji. Interior and base, nashiji.

17th century (late).

5 $\frac{7}{8}$ in. by 7 $\frac{1}{2}$ in. by 5 $\frac{1}{4}$ in.

Saiting Bequest.

W. 137—1910.

532. BOXES (set) FOR SWEETMEATS. Two and cover, *echō*-shape. Cover with flowering plants and sides with peonies and karakusa scrolls; in gold and silver takamakiye on mura-yasuriko shaded with nashiji. Interior and base, nashiji.

18th century (early).

2 $\frac{5}{8}$ in. by 4 $\frac{1}{4}$ in. by 3 $\frac{3}{8}$ in.

Saiting Bequest.

W. 593—1910.

533. BOXES (set) FOR SWEETMEATS. Two, cover and tray. Cover with a set of six books in perspective, the binding with brocade pattern and label in gold foil; in hiramakiye of gold and silver on brown. Sides with books, closed and open, the latter showing illustrations of poems; in takamakiye of gold, silver and black, and kirikane, on hirame. Tray with a mountainous landscape, river, farmhouse and clouds, in gold takamakiye and kirikane on silver fundame. Interior and base, hirame nashiji on black.

18th century (middle).

3 $\frac{1}{4}$ in. by 5 $\frac{3}{4}$ in. by 3 $\frac{3}{8}$ in.

Saiting Bequest.

W. 357—1910.

534. BOXES (set) FOR SWEETMEATS. Two and cover, lozenge-shaped (*hishikata*). With cherry trees in blossom, flowers and ferns and long-tailed Chinese birds; in takamakiye of gold and silver and kirikane, on mura-yasuriko of gold and silver. Interior, chrysanthemum badge on nashiji; base, nashiji.

18th century (late).

4 $\frac{3}{8}$ in. by 8 in. by 6 $\frac{1}{4}$ in.

Signed, Shunshō.

Burlington Fine Arts Club Exhibition, 1894, No. 29.

Saiting Bequest.

W. 129—1910.

535. BOXES (set). Three and cover in holder (hexagonal). Decorated with conventional flowers and scrolls in gold hiramakiye on red ground. In centre, panel of silver. Interior and base, dark brown. Holder, gold fundame.

18th century (late).

9 $\frac{1}{8}$ in. by 7 in. by 6 $\frac{1}{4}$ in.

Inscribed, Made in Anyei Period (A.D. 1772—1781).

687—1901.

536. BOXES (set). In form of a house-boat (*yakata-bune*). Two and cover. Upper part in togidashi and takamakiye of gold, silver and brown; lower part in takamakiye of gold and silver and gold foil on fundame. Interior and base, nashiji. Silver mounts and silk cords.

18th century (late).

3 $\frac{1}{8}$ in. by 5 in. by 2 $\frac{3}{4}$ in.

Salting Bequest.

W. 537—1910.

537. BOXES (set). Two and cover. Exterior in various brocade patterns in gold and silver hiramakiye on fundame and rō-iro; the rims, with cherry blossom on fundame; interior, nashiji, conventional chrysanthemum in takamakiye and hirame in the cover.

18th century (late).

3 in. by 4 $\frac{3}{4}$ in. by 3 $\frac{3}{4}$ in.

Alexander Gift.

W. 171—1916.

538. BOXES (set). Three and cover, in form of Cock and Drum. The drum decorated with creeping plants, tomoye badge and Hō-ō birds; in takamakiye of gold, silver and red enriched with kirikane and gold foil on mokume and fundame. Interior, rich nashiji.

18th century (late).

10 $\frac{1}{4}$ in. by 5 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in.

Alexander Gift.

W. 325—1916.

539. BOXES (set). Three and cover and stand, quatrefoil shape. Hō-ō birds and conventional flowers and plants in gold hiramakiye, enriched with gold foil and shell, on black with mura-nashiji. Inside of cover, butterflies and birds. Interior, coarse nashiji. Stand similarly decorated.

18th century (late).

7 in. by 6 in. diam.

Stand, 1 $\frac{1}{2}$ in. by 10 $\frac{1}{4}$ in. by 10 in.

Alexander Gift.

W. 174, 174A—1916.

540. BOXES (set). Two and cover; in frame with sliding front. The frame in black lacquer imitating leather. The boxes octagonal, with antiques, badges, emblems, etc., in gold hiramakiye on alternative squares of gold and silver nashiji. Interior of frame and boxes, coarse silver hirame; rims, fundame; silver handle.

18th century (late).

5 in. by 4 $\frac{3}{8}$ in. by 4 in.

Tomkinson Memorial Fund.

W. 71—1922.

541. BOXES (set) FOR SWEETMEATS. Two and cover. With men working timber rafts down a river among mountains; in gold takamakiye and togidashi on black sprinkled with yasuriko. Interior, nashiji; base, black.

19th century (early).

3 $\frac{1}{8}$ in. by 4 $\frac{1}{4}$ in. by 3 in.

W. 559—1910.

Salting Bequest.

542. BOXES (set) FOR SWEETMEATS. Shaped in form of five overlapping poem cards (*shikishi*). Two boxes and cover. With mountain and river scenes and cherry trees in blossom (probably Mount Yoshino), maple leaves and chrysanthemums on stream and diaper patterns; in takamakiye of gold, silver and brown, gold hiramakiye, togidashi and gold foil, on fundame; clouds in gold hirame. Inside cover, similar decoration. Interior and base, nashiji.

19th century (early).

3 $\frac{1}{8}$ in. by 5 in. by 3 $\frac{3}{4}$ in.

W. 552—1910.

Salting Bequest.

543. BOXES (set). Four and cover. Decorated with pinks and bamboo fence in urushiye of white, pink, green, etc., and gold hiramakiye enriched with kirikane on rō-iro. Interior, red; base, brown.

19th century (early).

6 $\frac{3}{4}$ in. by 5 $\frac{1}{4}$ in. by 4 $\frac{3}{4}$ in.

W. 72—1922.

Tomkinson Memorial Fund.

544. BOXES (set). Three and cover, in a form of tea jar, the top covered with brocade with pattern of kiri branches and Hō-ō birds; in gold togidashi on green with red lining. Body of jar imitating run glaze on pottery (Bizen). Inside, red.

19th century (early).

1 $\frac{5}{8}$ in. by 11 in. diam.

W. 221—1916.

Alexander Gift.

545. BOXES. Two and cover, in shape of war fan. Exterior decorated with children's toys; inside of cover, with weeping willow and swallows in takamakiye of gold, silver and black enriched with kirikane on red. Rims, gold fundame.

19th century (early).

3 $\frac{1}{4}$ in. by 7 $\frac{3}{4}$ in. 5 $\frac{3}{4}$ in.

W. 291—1916.

Alexander Gift.

546. BOXES (set). Three and cover. Flowers in form of badges, in red and green outlined with gold on polished wood, red and green wakasa-nuri, respectively. Interior, red; base, black.

19th century (early).

5 $\frac{3}{4}$ in. by 9 in. by 4 $\frac{1}{2}$ in.

W. 1—1917.

Given by the *Executors of the late R. Phene Spiers, Esq.*

547. BOXES (set) (octagonal). Two and circular cover and base (*zikiro*). Karakusa scrolls and conventional flowers and leaves in hiramakiye of gold and silver and red on polished fish-skin. Interior and base, black. Eight metal rings (one missing) for cords.

19th century (early).

4 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in. diam.

W. 44—1922.

BOXES (SINGLE).

548. BOX (circular, on three feet). In form of mushrooms. In solid lacquer, black, yellow, green and red. Cover with a snail in pewter.

17th century (late).

3 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$ in. diam.

W. 50—1922.

Signed, Hakugci Gambun.

Carved out of solid lacquer, in superimposed layers of the various colours (*kwan-shitsu*).

549. BOX. In form of a knot. With bunch of chrysanthemums and *hagi*; in gold takamakiye and kirikane on black. Interior, silver nashiji; base, black.

18th century (early).

5 $\frac{1}{8}$ in. by 10 in. by 5 in.

W. 130—1910.

Salting Bequest.

550. BOX, with tray (hexagonal). Exterior with basket pattern in gold hiramakiye on black, with border of fret pattern on fundame. Tray with a bouquet of flowers in takamakiye of gold and silver on nashiji. Interior and base, nashiji.

18th century (middle).

2 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in.

878—1869.

Paris Exhibition, 1867.

551. BOX (four-lobed). Cover with court lady in moonlight composing poems on a balcony overlooking a landscape; in takamakiye of gold and

black enriched with kirikane on black. The sides have small landscapes in panels on fundame. Interior and base, nashiji.

18th century (late).

2 in. by 4 in. by $3\frac{1}{2}$ in.

W. 881—1869.

Paris Exhibition, 1867.

552. BOX, with tray (six-lobed). Exterior, fine yasuriko. On the cover a conventional chrysanthemum flower in hiramakiye and takamakiye of gold, gold foil and black. Interior and base, nashiji. Pewter rims.

18th century (late).

3 in. by $4\frac{3}{4}$ in. diam.

W. 136—1916.

Alexander Gift.

553. BOX (double *ochō*-shaped). With horses, pines and peonies; in takamakiye of gold and silver and hirame on yasuriko and fundame. Interior and base, nashiji.

18th century (late).

$1\frac{3}{4}$ in. by $5\frac{7}{8}$ in. by $3\frac{1}{8}$ in.

W. 557—1910.

Salting Bequest.

554. BOX. In form of a basket of flowers. With peonies, pinks and plum blossom in takamakiye of gold and green, the blossoms in pink-tinted lacquer colour on gyōbu ground. Sides with blossoms in lacquer colour floating on stream in togidashi of gold and silver. Interior, fern pattern in gold hiramakiye on black; base, yasuriko shaded with hirame.

18th century (late).

2 in. by $3\frac{3}{8}$ in. by $5\frac{1}{4}$ in.

W. 597—1910.

Salting Bequest.

555. BOX. With Chinese children playing; in takamakiye of gold and silver on rō-iro. Inside cover, the two halves of a shell, the inner with a court noble bearing a spray of asters on a balcony in similar technique with kirikane and on nashiji. Interior and base, nashiji.

18th century (late).

$3\frac{3}{8}$ in. by $4\frac{7}{8}$ in. by $3\frac{1}{2}$ in.

W. 551—1910.

Salting Bequest.

556. BOX (boat-shaped). With the ship of Good Fortune loaded with the emblems of Good Luck; in gold takamakiye and gold foil, on black with yasuriko. Sides with waves in gold hiramakiye and brown togidashi on fundame. Interior and base, nashiji.

18th century (late).

$1\frac{3}{4}$ in. by $5\frac{1}{4}$ in. by $3\frac{1}{4}$ in.

W. 319—1910.

Salting Bequest.

557. BOX. In shape of the Takara-bune, (Ship of Good Fortune) with the emblems of Good Fortune and flying cranes; in takamakiye of gold and silver on fine yasuriko. Wave pattern on sides. Interior and base, nashiji.

19th century (early).

1 $\frac{5}{8}$ in. by 6 $\frac{1}{4}$ in. by 3 $\frac{3}{4}$ in.

688—1901.

558. BOX (irregular oval). Cover with various emblems of Good Luck in relief; in takamakiye of gold and brown and kirikane on nashiji. Sides with similar emblems. Interior and base, nashiji.

19th century (early).

1 $\frac{7}{8}$ in. by 4 $\frac{3}{4}$ in. by 3 $\frac{5}{8}$ in.

W. 592—1910.

Salting Bequest.

559. BOX. In form of two money-bags. Cover in relief; one with sprays of orange, the other with karakusa scrolls in gold hiramakiye, on fundame of different tints, the latter with kirikane. Sides with sprays of plum and orange in takamakiye of gold and silver on fundame.

19th century (early).

1 $\frac{5}{8}$ in. by 5 in. by 3 $\frac{1}{4}$ in.

W. 318—1910.

Salting Bequest.

560. BOX, with tray (butterfly-shaped). Cover with view of the Kinkakuji Temple at Kiōto; in gold takamakiye and kirikane, on fundame shaded with yasuriko. Sides with autumn flowers in takamakiye of gold and brown, on black with mura-nashiji, and gold and silver fundame. Inside cover, butterflies in takamakiye of gold and silver on nashiji. Tray with a country-house on a hill overlooking a valley in gold and silver takamakiye and togidashi. Interior and base, nashiji.

19th century (early).

2 $\frac{1}{8}$ in. by 6 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in.

W. 553—1910.

Salting Bequest.

561. BOX, with tray (cloud-shaped). With mountains, pine and other trees, torrent and clouds in takamakiye of gold and red and kirikane; sides, similar scenes, with wild geese encrusted in shell and ivory. Inside cover, chrysanthemums and asters, in takamakiye of gold and brown and kirikane on nashiji. Tray with farm cottages, stream and clouds, flying geese encrusted and border of flowers; in takamakiye of gold and silver, togidashi, and gold and silver kirikane.

19th century (early).

2 $\frac{1}{8}$ in. by 6 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in.

W. 538—1910.

Salting Bequest.

562. BOX. In form of a peach. In gold fundame sprinkled with kirikane and nashiji. Interior, nashiji.

19th century (early).

1½ in. by 4½ in. by 3½ in.

Sutherland Gift.

W. 137—1921.

563. BOX, with tray. Cover decorated with a Nō dancer in takamakiye of gold, black and bronze colour on polished gold lacquer; sides with various brocade patterns in togidashi and hiramakiye of gold and silver. Interior, with a Temple Drum in gold takamakiye on nashiji. Tray with a Nō mask, cap, bells, fans, etc., on mura-nashiji sprinkled with coarse nashiji. Base, nashiji.

19th century (early).

2¾ in. by 5¾ in. by 4 in.

Given by *Andrew Burman, Esq.*

W. 23—1909.

564. BOX. In form of two square boxes overlapping. One with a peasant boy riding on an ox loaded with faggots, in a wooded and hilly landscape; the other with cranes flying over ricefields. The sides of the former in fundame; the latter with cherry trees in blossom and stream. Rims, fundame; interior and base, nashiji.

19th century (middle).

2½ in. by 6 in. by 4 in.

Paris Exhibition, 1867.

880—1869.

BOWLS.

565. BOWL and cover. In shape of a lotus flower, a bee forming the knob of the cover. Carved from a block of solid lacquer of red, black, green and yellow.

19th century (early).

1¾ in. by 4½ in. diam.

Given by *George Swift, Esq., J.P.*

W. 367—1921.

566. BOWL. A block of solid lacquer, polished.

19th century (early).

1½ in. by 5½ in. diam.

W. 368—1921.

These (Nos. 565 and 566) are made from accumulations of lacquer in the bowl in which the lacquer artist wipes away the superfluous lacquer from his brush. When full, the bowl is broken away and the lacquer carved or polished.

Given by *George Swift, Esq., J.P.*

567. BOWL. Outside, black tataki; inside, old Japanese coins in takamakiye of gold, silver and bronze on black ground.

19th century (early).

3½ in. by 6½ in. diam.

Alexander Gift.

W. 218—1916.

568. BOWL (cover for). With creeping plant in red urushiyé on rō-iro.

19th century (early).

2 in. by 5 in. diam.

W. 212—1916.

Alexander Gift.

569. BOWL. Cranes in clouds; inside, bird on *tsubaki* branch surrounded with hanging cords and various ornaments; in gold hiramakiye on rō-iro.

19th century (middle).

3½ in. by 6 in. diam.

W. 219—1916.

Alexander Gift.

570. BOWL, with cover, in form of an inverted bowl. In rokasa-nuri lacquer. Rims, fundame; interior, black.

19th century (middle).

5 in. by 9½ in. diam.

287—1869.

Paris Exhibition, 1867.

571. BOWL. In wakasa-nuri lacquer on pottery.

19th century (middle).

3 in. by 4 in. diam.

1127—1875.

TRAYS.

572. TRAY. With landscape and a Chinese sage with attendant, bearing a jar encrusted in shell, crossing a bridge over a river to an island on which are pavilions, trees and a pagoda, within a diapered border of formal chrysanthemums; in takamakiye of gold, silver and black, enriched with kirikane and encrusted coral on fundame with clouds in mura-nashiji. Base, nashiji. Pewter rims and lining to feet.

18th century (early).

1½ in. by 13¾ in. by 6½ in.

W. 610—1910.

Salting Bequest.

573. TRAY. Cherry trees in blossom in gold takamakiye enriched with kirikane, the blossoms in silver foil on fine nashiji ground. Base, nashiji.

18th century (early).

1 in. by 9 in. by 6 $\frac{1}{4}$ in.

W. 66—1922.

Tomkinson Memorial Fund.

574. TRAY. Landscape with waves, rocks, pine, willow and cherry trees, etc., and a giant pheasant standing on a rock; in takamakiye of gold and silver enriched with kirikane on ground of fine yasuriko. Base, nashiji.

18th century (early).

2 $\frac{3}{4}$ in. by 8 in. by 6 $\frac{1}{2}$ in.

W. 65—1922.

Tomkinson Memorial Fund.

575. TRAY. Conventional birds of paradise and chrysanthemums in flat relief; rim with small leaf pattern; outside border, conventional scrolls; in carved wood, lacquered coral red to imitate carved lacquer.

18th century (early).

1 in. by 13 in. by 5 $\frac{3}{4}$ in.

W. 237—1916.

Alexander Gift.

576. TRAY, with feet (from a set). Decorated with young pine trees, waterfall and cherry tree in bloom amid clouds in gold takamakiye enriched with kirikane and gold foil on rich mura-nashiji ground. Base, rich nashiji.

18th century (middle).

2 $\frac{3}{4}$ in. by 5 $\frac{1}{2}$ in. by 4 in.

W. 361—1921.

Tomkinson Memorial Gift.

577. TRAY. Landscape with a pavilion by the waterside, rocks and pine trees, Lake Biwa in gold takamakiye enriched with kirikane on nashiji ground with a butterfly family badge. Rims, fundame ; base, nashiji.

18th century (middle).

2 $\frac{7}{8}$ in. by 7 in. by 4 $\frac{1}{8}$ in.

W. 232—1916.

Alexander Gift.

578. TRAY. A daimyō travelling carriage, pine trees, rocks and waves with two family badges; in gold takamakiye enriched with gold foil and kirikane and hollows *jibōri* on nashiji. Base, nashiji.

18th century (middle).

1 in. by 9 in. by 5 $\frac{1}{4}$ in.

W. 233—1916.

Alexander Gift.

579. TRAY. Two *echō*-shaped compartments, one with nightingale on persimmon tree; the other with chrysanthemums and garden fence; in takamakiye of gold and silver enriched with *kirikane* on black ground with *hirame*; on nashiji ground. Borders, fret pattern in hiramakiye of gold and silver; base, nashiji.

18th century (middle).

1 in. by $7\frac{3}{4}$ in. by $6\frac{3}{4}$ in.

W. 243—1916.

Alexander Gift.

580. TRAY. Maple leaves floating on a stream in takamakiye of gold and silver, and water plants (*hichi*); in black urushiye lined with gold, on nashiji ground. Base, nashiji.

18th century (late).

$\frac{3}{8}$ in. by $7\frac{1}{4}$ in. by $3\frac{1}{2}$ in.

W. 67—1922.

581. TRAY. A balcony with curtains, trees, autumn flowers and stream in gold hiramakiye and *yasuriko* on black. Border and base, nashiji.

18th century (late).

$1\frac{1}{4}$ in. by $14\frac{1}{4}$ in. by $6\frac{3}{4}$ in.

W. 250—1916.

Alexander Gift.

582. TRAY. Decorated with rocky landscape, a stream, pine trees and autumn flowers in takamakiye and *kirikane* of gold and silver on nashiji ground. Base, nashiji.

18th century (late).

1 in. by $12\frac{1}{4}$ in. by $12\frac{1}{4}$ in.

877—1869.

Paris Exhibition, 1867.

583. TRAY. Gama Sennin and his toad; in togidashi of gold and various colours and fine powdered shell on *rō-iro*. Rims, red.

19th century (early).

$1\frac{1}{4}$ in. by 11 in. by 8 in.

W. 247—1916.

Seal, Zui-ho.

Alexander Gift.

584. TRAY. A seated ape holding a branch in togidashi, the body shaded with *yasuriko* of gold, the face touched with red; on *rō-iro*. Border with gold scrolls on black; base, nashiji.

19th century (early).

$\frac{3}{8}$ in. by $7\frac{3}{4}$ in. by $5\frac{3}{4}$ in.

W. 363—1921.

Seal, Shiomari Masanari.

Tomkinson Memorial Gift.

585. TRAY. Sprays of flowers in hiramakiye of gold and various colours on rō-iro.

19th century (early).

1 in. by $8\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

Alexander Gift.

W. 238—1916.

586. TRAY. Pine tree, persimmon tree with fruit and flowers, young pines and stream; in takamakiye of gold and silver enriched with kirikane and yasuriko and zibori on rō-iro. Base, nashiji.

19th century (early).

1 in. by $10\frac{1}{2}$ in. by $7\frac{3}{4}$ in.

Alexander Gift.

W. 245—1916.

587. TRAY. Chrysanthemums on rock and stream; in gold togidashi and yasuriko on rō-iro. Base, nashiji.

19th century (early).

$\frac{3}{4}$ in. by $6\frac{1}{4}$ in. by $6\frac{1}{4}$ in.

Tomkinson Memorial Fund.

W. 68—1922.

588. TRAY. Bamboo leaves in togidashi of gold and shell and snowflakes in silver and mura-nashiji; ground coarsely sprinkled with nashiji on black; border, rich nashiji.

19th century (early).

$\frac{5}{8}$ in. by $6\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

Tomkinson Memorial Gift.

W. 362—1921.

589. TRAY (hexagonal). With rocks, a stormy sea and clouds in takamakiye, hiramakiye and togidashi of gold and silver, enriched with kirikane and nashiji, and full moon on silver foil on rō-iro. Outer border with conventional chrysanthemums and foliage in gold hiramakiye and gold foil. Base, black, with fundame rim.

19th century (early).

$1\frac{1}{8}$ in. by $10\frac{3}{4}$ in. diam.

Salting Bequest.

W. 126—1910.

590. TRAY (circular, on three feet). Autumn flowers, fence and butterflies in hiramakiye of gold and silver on black ground with hirame, mura-nashiji and kirikane. Rims, fundame; base, nashiji.

19th century (early).

$\frac{2}{3}$ in. by $4\frac{1}{2}$ in. diam.

Alexander Gift.

W. 231—1916.

591. TRAY (circular). Bird and cherry blossom in urushiye of various colours on red; back, black.

19th century (early).

1½ in. by 1 3½ in. diam.

707—1901.

592. TRAY. Young pine trees, plum blossom, dandelion and stream in hiramakiye of gold, partly on black ground, and nashiji on fundame. Base, nashiji.

19th century (early).

¾ in. by 10 3/4 in. by 10 in.

W. 248—1916.

Alexander Gift.

593. TRAY. Autumn flowers in urushiye enriched with gold in sabiji lacquer imitating bronze. In one corner is a poem in gold within a frame of inlaid shell.

19th century (middle).

1 in. by 16 3/4 in. by 9 3/4 in.

W. 251—1916.

Signed, Zeshin utsusu (copied).

Poem written by the Priest Saigyō-Hōshi and copied by Zeshin.

Alexander Gift.

594. TRAY. With *yatsuhashi* (eight bridges) design of bridges and iris flowers in a marsh; in takamakiye of gold and brown, gold togidashi and kirikane on black sprinkled with nashiji. Outer border with sprays of flowers. Base, black.

19th century (middle).

1 ½ in. by 9 7/8 in. by 9 7/8 in.

W. 125—1910.

Burlington Fine Arts Club Exhibition, 1894, No. 50.

Salting Bequest.

595. TRAY. Karakusa scrolls on black and wheels on mura-nashiji. Base, nashiji.

19th century (middle).

1 ½ in. by 12 ½ in. by 9 in.

W. 31—1920.

Bequeathed by the late C. A. Heimann, Esq.

596. TRAY. *Echō*-shaped panel with flowers and scrolls on mura-nashiji and red ground, overlaid with fan-shaped panel of porcelain with pine trees; the whole on ground of red lacquered cloth (nunomi-ji) within frame of rō-iro.

19th century (middle).

7/8 in. by 11 in. by 11 in.

W. 255—1916.

Alexander Gift.

597. TRAY (eight-sided). With two panels, one of porcelain with a bunch of flowers and one of mūra-nashiji with a thunder-wheel, and Hō-ō bird and conventional flower in red, yellow and green; on ground of red lacquered canvas within frame of rō-iro.

19th century (middle).

1 in. by $12\frac{1}{4}$ in. by $12\frac{1}{4}$ in.

W. 254—1916.

Alexander Gift.

598. TRAY. Two quails, in urushiye of various colours on rō-iro, edged with inlaid stones of various colours. Border with ears of millet in green urushiye, and rim with twisted silver wire and inlay of shell and ivory.

19th century (middle).

1 in. by $10\frac{1}{2}$ in. square.

W. 249—1916.

Alexander Gift.

599. TRAY. Decorated with two shikishi, a court noble and court lady in urushiye of various colours in silver; black polished ground.

19th century (middle).

$1\frac{1}{4}$ in. by $12\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

W. 62—1914.

600. TRAY. Flowering plants growing in the Nikkō Mountains; in togidashi of gold, silver and various colours on rō-iro sprinkled with nashiji; each flower with its name. Borders in four kinds of mokume. Base, nashiji.

19th century (middle).

$1\frac{1}{4}$ in. by 24 in. by $14\frac{1}{4}$ in.

W. 256—1916.

Copied from colour-print illustrations in Nikkō San-shi by Uyeda Mōshin, 5 vols., 1836.
This work is in the Museum Library.

Alexander Gift.

601. TRAY. Mandarin ducks, iris and stream; in togidashi of gold, silver and red on brown.

19th century (late).

1 in. by $15\frac{1}{2}$ in. square.

W. 252—1916.

Inscribed, Painted by Tsune-nobu.

Alexander Gift.

602. TRAY (octagonal). Crane and pine tree in gold, silver and red togidashi on brown. Base, nashiji.

19th century (late).

1 in. by $15\frac{1}{2}$ in. by $15\frac{1}{2}$ in.

W. 253—1916.

Inscribed, Painted by Tsune-nobu.

Alexander Gift.

603. TRAY (circular). A monkey trainer with his performing monkey, and musicians with samisen and drum in a boat; in urushiye of various colours on basket-work.

19th century (late, c. 1876).

8 in. by 14 in. diam.

W. 257—1916.

*Signed. Sairō, after design by Yei-Itchō.
Alexander Gift.*

604. TRAY, with four feet (carved nuts). Herons and rushes in hiramakiye of gold and silver on black.

19th century (late).

2 in. by 27½ in. by 15 in.

W. 30—1915.

Given by W. C. Alexander, Esq. (through the National Art Collections Fund).

605. TRAY, on foot, made from a shell. Flowers and Tea Ceremony utensils and vase for flower arrangement in gold takamakiye.

19th century (late).

1¼ in. by 4 in. by 3¾ in.

248—1904.

Bequeathed by the late Mrs. Eleanor Watt.

DRINKING UTENSILS.

BOTTLES, chiefly for *sake*.

606. SAKE BOTTLE. Carved wood in form of Hōtei, very drunken, lacquered red, green and black.

13th century (late).

8¾ in. by 7¾ in. by 4¼ in.

W. 106—1921.

Sutherland Gift. Plate XXXVI

607. SAKE BOTTLE for ceremonial use at assemblies for Bugaku Dances. Inverted pear shape. Decorated with kiri badges on a lattice pattern with cherry blossoms scrolls in gold and silver hiramakiye, gold foil and pewter on black ground. Base, nashiji.

16th century (early).

14 in. by 9½ in. diam.

W. 341—1916.

Alexander Gift. Plate XXXVII

608. BOTTLE. Flask shape. Black lacquer, with maple leaves and stream, fans, birds, butterflies, fruit and flowers and a ring of conventional ornament round the neck in chinkinbori.

17th century (middle).

7½ in. by 6¾ in. by 5 in.

Given by G. Koizumi Esq.

W. 427—1922.

Plate XXXVIII

609. SAKE BOTTLE. Inverted pear shape. For ceremonial use at assemblies for the Bugaku dance. Pine trees, bamboo, cranes and tortoises in red urushiye on black ground.

17th century (late).

16 in. by 9½ in. diam.

Sutherland Gift.

W. 125—1921.

Plate XXXVII

610. SAKE BOTTLE. Carved wood in form of Shōjō with sake cup. The head and hands lacquered in red and the dress and cup decorated with gold hiramakiye of various flowers, scrolls, Chinese antiques, etc., on black ground; the upper garment, cherry blossoms, pine needles on kai-nashiji (shell).

18th century (early).

8 in. by 8½ in.

Alexander Gift.

W. 223—1916.

611. SAKE BOTTLE. Carved wood in form of Hotei seated with gourd bottle and sacred jewel. Robe decorated with karakusa scrolls in gold hiramakiye on green lacquer, lined with red.

18th century (early).

13 in. by 12 in. by 8½ in.

Sutherland Gift.

W. 120—1921.

612. SAKE BOTTLE. Carved wood in form of Shōjō with sake cup. The head and hands lacquered red; dress and cup decorated with various flowers in gold hiramakiye and scrolls, Chinese patterns, etc., on black ground; the upper garment with cherry blossoms and pine needles on kai-nashiji (shell).

18th century (early).

8 in. by 8½ in.

Alexander Gift.

W. 223—1916.

613. SAKE BOTTLES (a pair). Inverted pear shape. For ceremonial use at assemblies for the Bugaku dance. Pine trees and bamboos and

badge of Nabeshima family (*daki-miōga*) in gold hiramakiye and nashiji on black ground.

18th century (early).

15 in. by 10 in. diam.

W. 121 & 122—1921.

Sutherland Gift.

614. SAKE BOTTLE, with stopper (flask-shaped). With leaf garlands on diaper pattern; in gold hiramakiye on black. Interior of stopper, red; of bottle, fundame. Base, black.

18th century (early).

9 in. by 4 in. diam.

W. 141—1910.

Salting Bequest.

615. SAKE BOTTLE, with metal stopper (*suhama* shape). Top with a Chinese pavilion and two female musicians playing to an old man; in gold takamakiye on black. Sides, nashiji, with bands of fret pattern and wave pattern with chrysanthemum badges; in gold and silver hiramakiye on black. Base, nashiji.

18th century (middle).

7 $\frac{1}{4}$ in. by 5 $\frac{7}{8}$ in. by 3 $\frac{1}{2}$ in.

W. 140—1910.

Suhama is a heraldic form supposed to represent a sandbank.

Salting Bequest.

616. SAKE BOTTLE, with spout and cover. Black lacquer. The cover and mouth of spout in red and gold, handle in form of a Chinese boy, head and hand in gold, dress in red and green.

18th century (late).

9 in. by 7 $\frac{1}{2}$ in.

W. 224—1916.

Alexander Gift.

617. SAKE BOTTLE. Carved wood in form of a Shōjō with bottle. Dress in red and black brocade with conventional pattern in gold hiramakiye.

19th century (early).

4 $\frac{1}{4}$ in. by 4 in. by 3 $\frac{1}{4}$ in.

W. 136—1921.

Sutherland Gift.

618. SAKE BOTTLE. Carved wood in form of a Shōjō with bottle imitating pottery. Dress of brown lacquer, lined with red and decorated with mura-nashiji and karakusa scrolls in gold hiramakiye.

19th century (early).

8 in. by 8 $\frac{1}{2}$ in. by 7 in.

W. 113—1921.

Sutherland Gift.

619. SAKE BOTTLE. Carved wood. In form of a seated Koshō, a page of honour in the house of a daimyō, wearing ceremonial dress and holding a gourd bottle. Decorated with karakusa scrolls in gold hiramakiye on red kimono and green and black kami-shimo.

19th century (early).

8 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in.

Sutherland Gift.

W. 118—1921.

Plate XXXVI

620. SAKE BOTTLES (a pair, with stoppers; pear-shaped). Decorated with branches of chrysanthemum in hiramakiye of gold, silver and red on rō-iro. Interior, red.

19th century (early).

8 in. by 3 $\frac{1}{2}$ in. diam.

Sutherland Gift.

W. 111 & 112—1921.

621. SAKE BOTTLES (a pair). Decorated with peonies and floral scrolls in gold takamakiye on nashiji.

19th century (early).

8 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in. diam.

Sutherland Gift.

W. 116 & 117—1921.

622. SAKE BOTTLE. In form of a water-carrier. Spray of autumn flowers encrusted in takamakiye of gold and red, pewter, shell, ivory, porcelain, etc., on mokume-nuri.

19th century (early).

7 $\frac{1}{8}$ in. by 4 $\frac{1}{8}$ in. diam.

Sutherland Gift.

W. 110—1921.

623. SAKE BOTTLES (a pair, with stoppers). Decorated with sprays of autumn flowers in gold takamakiye on red.

19th century (early).

7 $\frac{1}{4}$ in. by 4 in. diam.

Sutherland Gift.

W. 114 & 115—1921.

624. SAKE BOTTLE. A polished gourd, with butterfly and spray of foliage in gold takamakiye.

19th century (early).

12 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$ in. diam.

Signed, Tōyō.

Alexander Gift.

W. 328—1916.

625. SAKE BOTTLE (stopper, gourd-shaped, imitating Bizen-ware). Black lacquer shading to gold and sprinkled with nashiji; lower part dark brown. Base, nashiji. Stopper and rim at base, silver.

19th century (early).

7½ in. by 6 in. diam.

W. 119—1921.

Sutherland Gift.

626. BOTTLE (gourd-shaped, with screw stopper). For travelling. Inlay of broken shell on black (raden). Stopper and mouthpiece, silver; the latter engraved with monkey carrying *hei-soku* (cut paper used at Shintō shrines) and bottle inscribed *Ō-Midzu* (honourable water).

19th century (early).

10 in. by 4½ in.

W. 107—1921.

*Signed, Shōkwasai Mitsutani.
Sutherland Gift.*

627. BOTTLE. Chrysanthemums in gold hiramakiye on black ground; stopper with chrysanthemum flower on fundame.

19th century (early).

2 1¾ in. by 1 1¼ in. diam.

464—1875.

On carved wood stand.

628. ORNAMENTAL STOPPERS FOR CEREMONIAL SAKE BOTTLES (spear-head shaped). Decorated with pine, bamboo and cherry blossom in gold takamakiye on black.

19th century (middle, A.D. 1857).

1 3½ in. by 5½ in.

W. 123 & 124—1921.

Signed (124), Kato Yochishi.

Dated (123), Ansei 4th year (A.D. 1857).

Sutherland Gift.

629. STANDS FOR SAKE BOTTLES OR CUPS (a pair). Each on two pierced and bent feet, the upper part forming a box. Decorated with landscape scenes, rocks, a waterfall, pine and plum trees, a stream and cranes in gold takamakiye enriched with kirikane and wrought gold on nashiji. Interior and base of boxes, mura-nashiji. Feet, silver-lined.

18th century (middle).

8½ in. by 8½ in. by 8½ in.

W. 126 & 127—1921.

Sutherland Gift.

SAKE POURERS (*chōshī*).

630. SAKE POURER, with a spout and cover. Plain black lacquer; the cover and the mouth of spout in red and gold, the handle in a form of a Chinese boy, the head and hand in gold, dress in red and green.

18th century (late).

9 in. by 7 $\frac{3}{8}$ in.

Alexander Gift.

W. 224—1916.

631. SAKE POURER. Peonies in gold hiramakiye on nashiji. Interior, brown; base, nashiji.

18th century (late).

8 $\frac{1}{2}$ in. by 6 $\frac{1}{4}$ in. by 3 $\frac{3}{4}$ in.

Given by Sidney L'acher, Esq.

W. 1—1909.

632. SAKE POURER. Young pine trees on low hills; in gold takamakiye enriched with gold and silver kirikane on rō-iro; handle with karakusa scrolls in gold hirame. Interior, red; base, nashiji.

19th century (early).

6 $\frac{1}{2}$ in. by 9 in. by 7 in.

Alexander Gift.

W. 225—1916.

633. SAKE POURER. Section of polished bamboo decorated with Chinese landscape; details in lacquer of various colours in relief. Wooden stopper.

19th century (early).

4 $\frac{1}{8}$ in. by 5 in. by 3 $\frac{1}{2}$ in.

Alexander Gift.

W. 222—1916.

SAKE CUPS (*Sakazuki*).

634. SAKE CUPS. Two sets of three. Landscapes with rocks, pines, plum blossom and cranes in gold takamakiye enriched with kirikane and wrought gold on nashiji.

18th century (middle).

(128 & 131) 1 $\frac{1}{4}$ in. by 5 in. diam.

(129 & 132) 1 in. by 4 $\frac{1}{2}$ in. diam.

(130 & 133) 1 in. by 4 $\frac{1}{8}$ in. diam.

Sutherland Gift.

W. 128 to W. 133—1921.

635. SAKE CUP. With Rosei dreaming, on a platform under a tree; in takamakiye of gold, silver and brown and gold foil on red.

18th century (late).

1 $\frac{1}{8}$ in. by 4 $\frac{3}{16}$ in. diam.

W. 679—1910.

Signed, Shiba Kankō.

Salting Bequest.

636. SAKE CUP. With Nō dancers and pine branch; in takamakiye of gold and black and gold and silver foil on red.

18th century (late).

1 in. by 5 $\frac{1}{8}$ in. diam.

W. 690—1910.

Signed, Shōmosai.

Salting Bequest.

637. SAKE CUP. With plum blossom; in gold takamakiye on red.

18th century (late).

1 in. by 4 $\frac{1}{8}$ in. diam.

W. 682—1910.

Salting Bequest.

638. SAKE CUP. With view of the Tamagawa River, thatched houses, pine and maple trees and mountains; in gold takamakiye on red.

18th century (late).

1 in. by 5 in. diam.

W. 689—1910.

Salting Bequest.

639. SAKE CUP. With a bridge and boats with lanterns on a river; in takamakiye of gold and red, on red.

18th century (late).

1 $\frac{1}{4}$ in. by 3 $\frac{5}{8}$ in. diam.

W. 684—1910

Salting Bequest.

640. SAKE CUP. With three fishes and crab; in takamakiye of gold and various colours, encrusted shell and gold foil on red.

19th century (early).

1 $\frac{1}{8}$ in. by 3 $\frac{5}{8}$ in. diam.

W. 683—1910

Signed, Harufusa.

Salting Bequest.

641. SAKE CUPS. Set of three. Each decorated with head of a young woman in style of Ukiyoye colour prints; in hiramakiye of gold, black and silver on red ground.

19th century (early).

1 $\frac{1}{4}$ in. by 5 $\frac{1}{2}$ in.

1 $\frac{1}{8}$ in. by 5 in.

1 in. by 4 $\frac{1}{2}$ in.

W. 139 to 141—1921.

*Signed, Kajikawa.
Sutherland Gift.*

642. SAKE CUP. Two parties of men and women catching cicadas (*semi*), at evening time; in hiramakiye and togidashi of gold, silver and colours on red lacquer. Exterior, butterflies and other insects and conventional stream.

19th century (early).

1 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in. diam.

W. 134—1921.

*Signed, Kajikawa.
Sutherland Gift.*

643. SAKE CUP. With view of Yenoshima and Fuji in snow; in takamakiye of gold, silver and brown, on red.

19th century (early).

7 in. by 3 $\frac{1}{2}$ in. diam.

W. 688—1910.

*Signed, Kakōsai of Yenoshima.
Salting Bequest.*

644. SAKE CUP. Interior, fundame with *giboshi* (fire-ball) in relief; exterior, chrysanthemum badges in gold and silver and pine branches in gold hiramakiye on nashiji.

19th century (early).

1 $\frac{1}{4}$ in. by 4 $\frac{1}{2}$ in. diam.

W. 135—1921.

Sutherland Gift.

645. SAKE CUP. Decorated with sprays of peony in hiramakiye of gold and silver on nashiji.

19th century (early).

1 in. by 4 $\frac{1}{4}$ in. diam.

243—1904.

Bequeathed by Mrs. E. Watt.

646. SAKE CUP. Decorated with a representation of an *Oni* (Demon),

dreaming that he is walking with a beautiful woman; in togidashi of gold, silver, red and black on fundame ground.

19th century (early).

1½ in. by 6 in. diam.

W. 366—1921.

Signed, Korusai.

The design is copied from a colour print (so far as regards the two figures in the cup) by Korusai, illustrated in sale Catalogue, Sotheby, 23rd June 1913, Lot 307.

Given by G. Swift, Esq., J.P.

647. SAKE CUP. With weeds, fishes and water-beetle; in takamakiye of black and brown and gold hiramakiye and kirikane on silver fundame, representing water; lower side, mottled brown.

19th century (early).

8 in. by 3¾ in. diam.

W. 678—1910.

Salting Bequest.

648. SAKE CUP. Sacred jewel and pine needles; in gold takamakiye and yasuriko on red.

19th century (early).

¾ in. by 4½ in. diam.

W. 210—1916.

Alexander Gift.

649. SAKE CUPS. Set of three. Decorated respectively with cranes, tortoises and mandarin ducks and convolutions of fine lines in takamakiye of gold and silver on red ground.

19th century (early).

(205) 1½ in. by 5¼ in. diam.

(205a) 1¼ in. by 4¾ in. diam.

(205b) 1¼ in. by 4¾ in. diam.

Alexander Gift.

W. 205, 205a, 205b—1916.

650. SAKE CUPS. Set of three. The Seven Chinese Sages in the Bamboo Grove, in takamakiye of gold, silver and black on red.

19th century (early).

1 in. by 4½ in. diam. (204).

5 in. by 4 in. diam. (204a).

¾ in. by 3½ in. diam. (204b).

Alexander Gift.

W. 204, 204a, 204b—1916.

651. SAKE CUP. With peonies in gold takamakiye (various shades) on red.

19th century (early).

1½ in. by 4¾ in. diam.

W. 675—1910.

Salting Bequest.

652. SAKE CUP. With a view of Sumiyoshi shore, fireman's watch-tower, pines, bridge and flying geese; in gold takamakiye on red.

19th century (early).

7 in. by 4 $\frac{1}{2}$ in. diam.

Salting Bequest.

W. 681—1910.

653. SAKE CUP. With a view of Sumiyoshi shore, pine tree and bridge; in takamakiye of gold and brown on red.

19th century (early).

4 in. by 4 $\frac{1}{8}$ in. diam.

Salting Bequest.

W. 676—1910.

654. SAKE CUP. With view of Lake Biwa and flight of geese; in takamakiye of gold and brown on red.

19th century (early).

4 in. by 3 $\frac{5}{8}$ in. diam.

Salting Bequest.

W. 677—1910.

655. SAKE CUP. With maple tree and, underneath, landscape with pine and cherry trees; in takamakiye of gold, black and brown on red.

19th century (early).

1 $\frac{3}{16}$ in. by 3 $\frac{3}{8}$ in.

Salting Bequest.

W. 680—1910.

656. SAKE CUPS. Set of three. Imperial kiri crest in gold hiramakiye on red; rims, fundame.

19th century (early).

1 $\frac{3}{4}$ in. by 5 in. diam. (203).

1 $\frac{3}{8}$ in. by 4 $\frac{1}{4}$ in. diam. (203a).

1 $\frac{1}{8}$ in. by 3 $\frac{1}{2}$ in. diam. (203b).

W. 203, 203a, 203b—1916.

Alexander Gift.

657. SAKE CUP. Decorated with six cards for the Poetry Game, three with portraits of Kisen Hōshi, Arihara-no-Narihira, and Ōtomo Kuronushi; in hiramakiye of gold, red and green; the cards silver fundame on red, lacquer.

19th century (early).

1 $\frac{1}{2}$ in. by 4 $\frac{1}{8}$ in. diam.

Sutherland Gift.

W. 108—1921.

658. SAKE CUP. Decorated with six cards for the Poetry Game, three with portraits of Ono-no-Komachi, Fumiya Yasuhide, and Shōjō Henshō; in hiramakiye of gold, red and green; the cards, silver fundame on red lacquer.
19th century (early).

1½ in. by 4½ in. diam.

W. 109—1921.

Sutherland Gift.

659. SAKE CUP. With plum blossom in gold hiramakiye on red.

19th century (early).

1½ in. by 4½ in. diam.

W. 691—1910.

Salting Bequest.

660. SAKE CUP. A spray of gourd vine in flower; in takamakiye of gold and silver on red.

19th century (middle).

1 in. by 3¾ in. diam.

W. 207—1916.

Signed, Nankōsai Kikaku.

Alexander Gift.

661. SAKE CUP. Decorated with a street scene at night in Yedo; in gold and silver hiramakiye on red.

19th century (middle).

1½ in. by 4¾ in. diam.

W. 208—1916.

Signed, Ri-chō.

Alexander Gift.

662. SAKE CUP. With chrysanthemums and hanging curtain, illustrating the Chrysanthemum Festival; in takamakiye of gold, brown, black and silver foil on red.

19th century (middle).

1 in. by 4¾ in. diam.

W. 685—1910.

Signed, Ukiune.

Salting Bequest.

663. SAKE CUP. With flower arrangement of plum blossom, etc., on stand, bamboo curtain and dolls, illustrating the Dolls' Festival; in takamakiye of gold and red and gold foil on red.

19th century (middle).

1 in. by 3¾ in. diam.

W. 687—1910.

Signed, Ukiune.

Salting Bequest.

664. SAKE CUP. With lattice blind, pendant of artificial flowers, stand, letters and maple leaf, illustrating the *Tanabata* Festival (the "Stars" Festival on the 7th day of the 7th month); in takamakiye of gold, red and black and gold foil on red.

19th century (middle).

1 $\frac{1}{2}$ in. by 4 $\frac{1}{4}$ in. diam.

Signed, Ukiyune.

Salting Bequest.

W. 686—1910.

665. SAKE CUP. Crane and Rising Sun in chinkinbori on red.

19th century (middle).

1 $\frac{1}{2}$ in. by 4 $\frac{3}{4}$ in. diam.

W. 209—1916.

Alexander Gift.

666. SAKE CUP. Conventional wave pattern in gold hiramakiye on red.

19th century (late).

1 $\frac{1}{4}$ in. by 1 $\frac{1}{2}$ in. diam.

W. 211—1916.

Alexander Gift.

667. STAND FOR SAKE CUP. Butterflies and flowers in gold and black on red.

19th century (late).

2 $\frac{1}{2}$ in. by 4 $\frac{3}{4}$ in. diam.

W. 217—1916.

Signed, Yuji.

Alexander Gift.

SMOKING UTENSILS.

SMOKING CABINETS (*tabako-dansu*).

668. SMOKING CABINET With three drawers, copper vessel with lid and copper-lined compartment with lid; with autumn flowers and deer in gold togidashi on black. Interior, nashiji; base, black. Mounts, chased and gilt copper in form of crest with three butterflies (*Tatabe* family). Handle engraved with flowers.

18th century (late).

4 $\frac{1}{4}$ in. by 7 $\frac{5}{8}$ in. by 4 $\frac{1}{16}$ in.

W. 128—1910.

Burlington Fine Arts Club Exhibition, 1894, No. 65.

Salting Bequest.

669. SMOKING CABINET. Brass receptacles (two), one for ashes and the other for charcoal, together in form of a gourd, cover in one piece, perforated at one end; and two drawers in frame, one fitted with brass receptacle in two compartments, in form of a sheaf of grass, cover engraved. Decorated with a gourd plant in gold takamakiye enriched with kirikane, flowers and some leaves encrusted in porcelain. Handle forming a pipe-rest. Gilt metal fittings. Interior and base, black.

19th century (early).

8 in. by 11 in. by 5 $\frac{1}{2}$ in.

W. 322—1916.

Alexander Gift.

670. SMOKING CABINET. Cabinet with three drawers, the lower of which contains ink-stone, silver water-bottle and two brushes, the middle drawer in three compartments, one lined with silver; the upper part fitted with chased silver tobacco-box with stopper decorated with plum blossom in gold and karakusa scrolls in silver; and small stove (*hibachi*) with openwork cover decorated with plum blossom. The frame decorated with conventional flowers in gold foil within a lattice of gold hiramakiye on black ground. Interior of drawers, rich nashiji; the doors with chrysanthemums and garden fence in gold hiramakiye on black. Other fittings, engraved silver.

19th century (early).

12 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in. by 7 $\frac{3}{8}$ in.

W. 323—1916.

Alexander Gift.

671. SMOKING CABINET. Copper receptacle for charcoal with lattice cover on which is a spray of gourd plant in blossom, leaves gilt. Drawer in two compartments, one lined with copper and with a copper lid, the other with a copper appliance for lifting tobacco. Formed of a section of natural gourd, decorated with a gourd plant in gold, silver and red. Interior, nashiji; base, black, with silver lacquer border to foot. Silver rims.

19th century (early).

10 in. by 7 in. by 6 $\frac{1}{2}$ in.

W. 337—1916.

Alexander Gift.

672. SMOKING CABINET. Cabinet in shape of sixfold screen with three drawers, the upper part fitted lacquer tobacco-box, with inrō-shaped cover, silver box for ashes with bronze ox flecked with silver on cover, and silver stove, the cover pouch-shaped and gilt and chased with conventional floral scrolls. Front of cabinet with various flowers and back with Chinese sages, engaged in various amusements; both in gold and silver togidashi on polished black ground in panels on gold fundame. The ends

with conventional flowers in lattice on black. Cover of tobacco box with picture of Tekkai Sennin in togidashi. Interior and base, nashiji. Gilt metal fittings and hinged pipe rack.

19th century (early).

8½ in. by 10½ in. by 5 in.

Alexander Gift.

W. 345—1916.

Plate XXXIX

TOBACCO BOXES (*tabako-ire*).

673. TOBACCO BOX. Copper, chased with scrolls of peonies in relief, encrusted with brass. Cover, leather, embossed with flowers and leaves.

18th century (middle).

3½ in. by 2¾ in. by ¾ in.

Given by R. A. Pfungst, Esq.

W. 329—1922.

674. TOBACCO BOX. Armour style, with bands of chrysanthemums in gilt metal, pierced and engraved, black lacquer and silk lacing. Base, nashiji.

18th century (late).

2¾ in. by 2½ in. by 1½ in.

Signed, Shigeyoshi.

Netsuke. Natural conch shell, silver mount.

Ojime. Drum, yellow mokume, ends silver inlay on shakudo.

Given by R. A. Pfungst, Esq.

W. 340—1922.

675. TOBACCO BOX. Black lacquer and blue silk imitation of armour. Base, nashiji.

19th century (early).

2¾ in. by 2½ in. by 1¾ in.

Netsuke. Bronze, a helmet.

Ojime. Iron, gilt and shakudō, a fencing helmet.

Salting Bequest.

W. 574—1910.

676. TOBACCO BOX. Shark-skin, with mandarin ducks and fret pattern in black lacquer; cover, black with duck in gold takamakiye.

19th century (early).

3 in. by 2½ in. by 1½ in.

Netsuke. Monkey on horseback in Hirado porcelain. Signed, Shōichi.

Ojime. Red glass bead.

Given by R. A. Pfungst, Esq.

W. 321—1922.

677. TOBACCO BOX, PIPE CASE AND PIPE. The case of old natural wood, polished and encrusted with lotus plants, dragon-fly and frog in gold takamakiye, red pewter and shell. Pipe case of polished bamboo with dragon-flies and lotus. Pipe with pewter mounts engraved and inlaid with a tiger in brass. Miniature inrō in shape of hinged silver box in form of a bag, with two beads.

19th century (early).

Box, $3\frac{1}{4}$ in. by $3\frac{1}{4}$ in. by $1\frac{3}{4}$ in.

Pipe case, 11 in. by $1\frac{1}{8}$ in. by $\frac{3}{4}$ in.

366—1869.

Ojime. Porcelain bead stained with colours.

Paris Exhibition, 1867.

678. TOBACCO BOX. Black lacquer (rō-iro), with various skeins, shuttles and reels of silk in hiramakiye of gold and silver, black urushiye and engraving. Interior, black.

19th century (middle).

$3\frac{1}{4}$ in. by 3 in. by $1\frac{3}{4}$ in.

W. 291—1922.

Signed, Zeshin.

Netsuke. Ivory mask in wood box, the cover engraved with cherry blossom. *Signed*, Masamitsu.

Ojime. A silver snail, in lacquered case of green and gold.

Given by R. A. Pfungst, Esq.

679. TOBACCO BOX. Sabi-ji lacquer imitating dark bronze, with an iron tsuba, gold mounted, *signed* Nobui-ye; a kozuka of shibuichi, *signed* Sōmin; and a fuchi of shakudo, *signed* Yasuchika; all imitated in urushiye. Interior, black.

19th century (middle).

3 in. by $2\frac{3}{8}$ in. by $\frac{3}{4}$ in.

W. 295—1922.

Signed, Zeshin.

Given by R. A. Pfungst, Esq.

680. TOBACCO BOX. Decorated with ears of wheat and oats in gold hiramakiye and raised black urushiye on dark green. Polished bamboo lid.

19th century (late).

$2\frac{3}{4}$ in. by $4\frac{3}{8}$ in. by $2\frac{1}{4}$ in.

W. 33—1909.

Ojime. Guri lacquer.

Given by the late W. C. Alexander, Esq.

PIPE CASES, POUCHES, ETC.

681. PIPE CASE WITH PIPE AND POUCH. Black leather, stamped with grain of various kinds; silver mounts, that on the pouch engraved with view of Mount Fuji. The pipe, bamboo, with silver bowl and mouthpiece engraved with fern pattern.

19th century (middle).

Pouch, 1 in. by 5 in. by 2½ in.

Pipe case, ½ in. by 9 in. by 1½ in.

W. 334—1916.

Kagami-butai netsuke of polished wood with chariot wheel and spray of *cissus* in white metal.

Ojime. Bead of wood and ivory.

Alexander Gift.

682. PIPE CASE AND POUCH. Polished hard wood with silver floral medallion, mount and seals. Pouch of brown leather stamped with conventional ornament, painted white.

19th century (middle).

Pipe case, ½ in. by 8 in. by 1 in.

Pouch, ½ in. by 4¾ in. by 3½ in.

W. 333—1916.

Seals, Tsunenobu and Shime.

Alexander Gift.

683. PIPE CASE. The Six Famous Poets, with various trees. Carved red lacquer (tsui-shu); gold mount, engraved.

19th century (late).

9 in. by 1¼ in. by ¾ in.

W. 20—1922.

Signed, Toshi-yoshi.

Ojime. The priests Handaka Sonja and Shuibaka Sonja in tsui-shu lacquer.

684. PIPE CASE. The Sixteen Rakan in carved lacquer of black, cut through to yellow diapered ground. Gold mount.

19th century (late).

8½ in. by 1¼ in. by ¾ in.

W. 19—1922.

Signed, Toshi-yoshi.

Ojime. A fly on a nut, in carved horn with gold mounts.

685. PIPE CASE. Ebony with mustard plant, encrusted in silver and gold, butterfly in gold, and silver mount.

19th century (late).

¾ in. by 9 in. by 1 in.

W. 336—1916.

Alexander Gift.

686. PIPE CASE AND POUCH. Ground bamboo, in takamakiye of gold, pewter and shell enriched with kirikane and fine nashiji on brown lacquer. Rim, shibuichi. Pouch of plaited ivory strips; the clasp of shibuichi, gold and silver in form of two badgers, one disguised as a fox-woman, the other as a blind beggar; sides of ivory with kingfisher and reeds.

19th century (late).

Pouch, 1 in. by $4\frac{3}{4}$ in. by $3\frac{1}{2}$ in.

Pipe case, 1 in. by 9 in. by $1\frac{1}{4}$ in.

W. 331—1916.

Pipe case signed, Kōyenshi Ōsai, copied from one of the Hundred Designs by Kōrin.

Ivory plaques signed, Shūgiōkusai, Japanese.

Alexander Gift.

687. PIPE. Bamboo with brass bowl and mouthpiece.

19th century (late).

$8\frac{3}{4}$ in. length.

1058—1904.

Given by A. L. Byrne, Esq.

DOMESTIC FURNITURE.

CABINETS.

688. CABINET (*kodansu*). With four drawers and falling door. Decorated with wistaria, convolvulus, cherry blossom, water plants, etc., in flat gold and brown lacquer and inlaid shell within borders of conventional pattern on black. Silver fittings, engraved.

16th century (attributed to).

6 in. by $8\frac{1}{4}$ in. by $7\frac{1}{8}$ in.

W. 49—1922.

The lock-plate is probably Portuguese and a later addition. Said to have come from a Portuguese collection. Some parts of the ornament repaired in later style with gold on red lacquer, the original portion painted with gold dust mixed with lacquer. The technique is that in use before the full development of takamakiye.

From the Tomkinson Collection.

Plate XI.

689. CABINET. With five drawers and hinged door. Decorated with deer, birds and maple trees; one side with cherry blossom, trees in blossom and orange trees with fruit; the other with cherry trees in blossom and maple; the end with morning-glory. Inside the door, sprays of a creeping plant; the fronts of drawers with orange and maple. In gold and silver lacquer, painted on black and shell inlay, touched with gold lacquer. Each

panel within a border of conventional ornament of gold and inlaid shell.
Metal fittings.

16th century (attributed to).

15½ in. by 18 in. by 13½ in.

W. 100—1922.

The metal fittings are later and probably Portuguese of the late 16th century. The wood used for the drawers is kiri; that of the case a heavier Japanese wood.

Plate XL.I

690. CABINET. With nine drawers. Decorated with panels of flowers and foliage within borders of conventional ornament, the top and one side with various birds flying amongst the foliage; painted in gold and brown lacquer in old style (makkinrō) and inlaid with shell on black. Copper handles with stamped and dotted pattern. Drawers (eight) with ivory handles. Interior and base, black.

16th century (attributed to).

12 in. by 16¾ in. by 10½ in.

W. 450—1922.

The large pieces of mother-of-pearl on the upper panel and the ivory handles are later additions.

691. CABINET (*kodansu*). Three drawers, in dark brown urushiye imitating bronze, the decoration consisting of medallions and other ornaments in relief in the style of bronze metalwork, on tataki and diapered ground.

17th century (late).

6½ in. by 4¾ in. by 4¾ in.

W. 390—1922.

Described in the Tomkinson Catalogue as the work of Kōrin's wife, a similar piece being in the Imperial Museum at Uyenō Park, Tōkiō.

Tomkinson Memorial Gift.

Plate XLII

692. CABINET. With three drawers and sliding door; lacquer imitating ancient leather with Chinese ornaments in relief. Front of drawers with diaper pattern. Interior, brown. Metal fittings.

17th century (late).

6½ in. by 4½ in. by 4½ in.

W. 390—1922.

Tomkinson Memorial Gift.

693. CABINET (miniature). Three stages; on middle stage, cupboard with folding doors and three drawers; on lower stage, one long and one short drawer (tray missing). Top, with mandarin ducks on stream overhung with chrysanthemums in gold takamakiye and encrusted gold, on hirame; sides, with maple, peony and bird in takamakiye of gold, silver

and red; doors with asters, inside, with karashishi; drawers with wave pattern and hirame. Interior and base, nashiji. Silver fittings.

18th century (middle).

4 in. by 5 $\frac{3}{4}$ in. by 2 $\frac{3}{4}$ in.

For Dolls' Festival.

Salting Bequest.

W. 556—1910.

694. CABINET. Two small and four large drawers and falling front. Decorated with conventional flowers and birds of paradise in carved wood lacquered red on green ground, the details finished in carved lacquer (Nagai-tsui-shu). Interior, black. Metal fittings.

18th century (late).

18 $\frac{3}{4}$ in. by 15 in. by 10 $\frac{1}{2}$ in.

681—1901.

695. CABINET. With tray-shaped top and three drawers. Decorated with birds and flowers on diaper ground, in Chinese style; on the back a flock of geese in a lake with rocks. In carved wood covered with black lacquer (Kamakura-bori).

18th century (late).

9 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in. by 9 in.

410—1872.

696. CABINET. Seven drawers, one with shaped sides, within folding doors, and one large outside drawer. The top with various flowers and peaches on diaper ground within black key-pattern border; the front with dragons, birds and clouds in panels with borders of peaches, the lower drawer with peaches on diaper pattern within key-pattern black border; the sides with flowers in shape of a gourd, conventional bat, and key-pattern black border; the back, a basket of flowers in border. Insides of doors, carved in intaglio with flowers in vases, antiques, etc., on black ground; fronts of drawers with gourd plant. Gilt metal fittings. Interior, black. In carved wood lacquered black, green, red and yellow. Details finished in carved lacquer (nagai-tsui-shu).

18th century (late).

20 $\frac{1}{4}$ in. by 18 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in.

1059—1875.

Plate XLIII

697. CABINET. With three drawers and hinged door. Bundles of firewood and fallen cherry blossoms in gold takamakiye and gold foil and wire on nashiji. Front of drawers, diaper patterns in gold hiramakiye on yasuriko, mixed with nashiji. Interior, nashiji. Silver lock and mounts.

18th century (late).

3 $\frac{1}{4}$ in. by 5 $\frac{1}{4}$ in. by 3 $\frac{1}{4}$ in.

W. 77—1922.

Tomkinson Memorial Fund.

698. CABINET (*Rikiū-shodansu*). Cupboard with two sliding doors and four shelves. Conventional peony, scrolls and two family badges; in gold hiramakiye and gold foil on rō-iro.

18th century (late).

39 in. by 38 in. by 17 in.

W. 17—1915.

Given by the late W. C. Alexander, Esq., through the National Art Collections Fund.

699. CABINET (*Shodana*). Four shelves and one cupboard. Decorated with bamboo, pine trees, tortoises, cranes, rocks and waves, with badges of *Tokugawa* and another family in gold and silver takamakiye enriched with kirikane and gold foil on nashiji. Silver mounts.

18th century (late).

2 ft. 3 $\frac{3}{4}$ in. by 2 ft. 6 in. by 1 ft. 2 in.

W. 20—1915.

Given by the late W. C. Alexander, Esq., through the National Art Collections Fund.

700. CABINET (*Shodana*). Four shelves and one cupboard; used for implements for ceremonial games. Decorated with plum blossom, young pine trees and bamboo and family crests in gold hiramakiye on nashiji. Metal fittings.

18th century (late).

26 in. by 30 in. by 14 $\frac{3}{4}$ in.

W. 21—1915.

Given by the late W. C. Alexander, Esq., through the National Art Collections Fund.

From the Redesdale Collection.

701. CABINET (*Shodana*). Six shelves, four drawers, three cupboards. Hard wood carved with flowers. Door of upper cupboard, with mountains, pine trees and clouds on diaper ground in carved wood lacquered red (kamakura-bori). Lower drawers, decorated with lotus flowers and crane in carved stained ivory, on hirame ground. Pair of doors with Hō-ō birds and kiri trees in carved wood; a second pair encrusted with vegetables and insects in carved stained ivory. Interior, black lacquer.

19th century (early).

2 ft. 11 in. by 2 ft. 10 in. by 1 ft. 3 in.

W. 19—1915.

Given by the late W. C. Alexander, Esq., through the National Art Collections Fund.

702. CABINET (*kodansu*). In four stages. Four drawers and two cupboards. Panels decorated with landscapes, flowers and birds in relief, encrusted with engraved shell, soapstone, coloured ivory, etc., on dull red ground, also engraved. Two of the drawers have butterflies, the antennae of which are prolonged into conventional floral scrolls. The top and shelves are painted in urushiye on red ground with Hō-ō birds, birds of paradise,

etc., and floral scrolls. Borders of frame and drawers in key pattern of inlaid shell. Interior, nashiji; back, black lacquer. Copper fittings.

19th century (early).

22½ in. by 22 in. by 10½ in.

W. 348—1916.

A copy of old Chinese lacquer and design.
Alexander Gift.

703. CABINET (*kodansu*). Three stages, two drawers (one with tray) and one cupboard. Decorated with views of the seashore with conventional pine trees and waves in gold takamakiye enriched with kirikane on black ground (rō-iro), lightly shaded with yasuriko. Cupboard doors with young pine trees. Gallery rail with karakusa pattern in gold and silver; borders with flower and lattice pattern, edges fundame. Interior, nashiji. Silver mounts.

19th century (early).

16½ in. by 19½ in. by 10¾ in.

W. 350—1916.

Alexander Gift.

704. CABINET (*kodansu*). Shelf and two cupboards. Cupboard doors decorated with landscapes in black togidashi on gold. Lower part, interior, scenes on seashore with pine trees and waves in gold takamakiye on polished wood; exterior with young pine trees in similar style; borders, karakusa pattern. Remainder, polished wood. Silver fittings.

19th century (early).

14¾ in. by 20¾ in. by 10 in.

W. 349—1916.

Alexander Gift.

705. CABINET (*kodansu*). With three shelves and three drawers. Decorated with a river scene, with boats, water plants, *jakugo*, etc.; in takamakiye, hiramakiye and togidashi of gold, silver and shell on black ground with muranashiji. The upper part with full moon, clouds and a flight of *chidori*; shelf with reflection of moon on water. Silver fittings.

19th century (early).

10½ in. by 12½ in. by 7½ in.

663—1875.

706. CABINET. In form of a robe-chest, with two drawers, upper compartment and four legs. Birds of paradise and autumn flowers in gold takamakiye on brown polished wood (*kiri*). Rims and angles, fundame; the legs ebony. Silk cords.

19th century (early).

7½ in. by 9½ in. by 6½ in.

W. 318—1916.

Alexander Gift.

707. CABINET (octagonal). In form of a folding lantern with four drawers. Insects in hiramakiye of gold, black and red and pine needles of copper, on brown polished wood (*kiri*). Copper handle.

19th century (early).

7 in. by 6 in. by 6 in.

Alexander Gift.

W. 314—1916.

708. CABINET (*kodana*). With three stages and three drawers; in wakasa-nuri; interior, black.

19th century (early).

10 in. by $10\frac{1}{2}$ in. by $6\frac{3}{4}$ in.

661—1875.

709. CABINET. Three drawers in case with falling front. Red lacquer with convolutions of lines produced by reserve on inlay of white shell, tamago-ji (eggshell lacquer), on which are powdered badges in gold hiramakiye.

19th century (early).

$10\frac{1}{2}$ in. by $7\frac{3}{4}$ in. by $6\frac{1}{4}$ in.

Alexander Gift.

W. 313—1916.

710. CABINET (miniature). Cover and three boxes; cover with butterflies, forming a brocade pattern in togidashi of gold and various colours, overlaid with plum blossom and chrysanthemums in takamakiye of gold, silver and red, on rō-iro. Sides with butterflies and various flowers in similar technique and with inlaid shell. Interior and base, nashiji. Silver mounts.

19th century (early).

$2\frac{1}{8}$ in. by $2\frac{1}{8}$ in. by $2\frac{1}{8}$ in.

W. 502—1910.

For Dolls' Festival.

Salting Bequest.

711. CABINET (*Shodana*). Five shelves and three cupboards. Black lacquer thickly inlaid with small squares of shell in Somada style. Top shelf decorated with conventional creeping plant and kiri badges; in takamakiye of gold and silver, and yasuriko. Sides with kiri badges. One door with pheasants and rocks. One pair of doors with autumn flowers in gold and silver takamakiye and kirikane on black ground in compartments, the former on diaper ground, the latter on ground of alternate squares of gold and shell; the lower pair of doors with kiri badge on black, shell and nashiji. Engraved silver mounts.

19th century (middle).

2 ft. $3\frac{3}{4}$ in. by 2 ft. 9 in. by $14\frac{3}{4}$ in.

W. 18—1915.

Given by the late W. C. Alexander, Esq., through the National Art Collections Fund.

712. CABINET. Hinged in two sections with small drawers. Decorated with flowers in gold lacquer on brown. Copper fittings.

19th century (middle).

8 $\frac{7}{8}$ in. by 8 $\frac{3}{4}$ in. by 8 in.

W. 320—1916

713. CABINET. Six drawers. Polished fish-skin with shakudo mounts panels of doors lined with fundame. Copper key. Interior, black.

19th century (middle).

9 in. by 10 $\frac{1}{2}$ in. by 7 in.

W. 321—1916

Alexander Gift.

STANDS.

STANDS FOR FOOD.

714. STAND FOR FOOD (rectangular with bevelled corners, on four legs). Karakusa scrolls in gold hiramakiye on mokume.

19th century.

4 $\frac{1}{4}$ in. by 4 $\frac{3}{4}$ in. square.

W. 229a—1916

Alexander Gift.

715. STAND FOR FOOD (circular, on four legs). Karakusa scrolls in gold hiramakiye on mokume.

19th century.

2 $\frac{1}{2}$ in. by 4 in. diam.

W. 229—1916

Alexander Gift.

716. STAND FOR FOOD (three-legged). Young pine trees and bamboo in gold hiramakiye and nashiji on rō-iro. Lower part, nashiji.

19th century.

4 $\frac{5}{8}$ in. by 9 $\frac{3}{4}$ in. diam.

W. 228—1916

Alexander Gift.

717. STAND FOR FOOD (four-legged, octagonal). Decorated with two pendant ornaments, the threads streaming from which form a reticulation over the whole surface, also badges and pinks; in hiramakiye of gold silver and red, with spots of silver metal. Lower part, nashiji.

19th century.

4 $\frac{1}{2}$ in. by 18 in. by 12 in.

W. 340—1916

Alexander Gift.

FLOWER STANDS (*kwadai*).

718. FLOWER STAND. The top and shelf, black lacquer, with border of conventional flowers and fret pattern in red; side panels with flowers on diaper ground, the legs and canopy with dragons, clouds and waves, all in carved wood, lacquered red (kamakura-bori).

19th century (early).

30 $\frac{1}{4}$ in. by 18 in. by 18 in.

W. 9—1909.

719. FLOWER STAND (Chinese shape). Upper part with a landscape scene, fishing-boat, waterfall and pine trees; base, a landscape with cottage under pine tree, rocks and distant mountain; sides with floral scrolls; in raised urushiye of various colours on red ground.

19th century (early).

16 in. by 10 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in.

W. 6—1915.

Given by General H. B. Borradale, D.S.O.

720. FLOWER STAND. Sprays of cherry blossom in gold takamakiye on rō-iro. Edge, fundame; base, mura-nashiji.

19th century (middle).

6 $\frac{3}{4}$ in. by 20 $\frac{1}{2}$ in. by 12 in.

W. 28—1915.

Given by the late W. C. Alexander, Esq.

721. FLOWER STAND. Young pine trees on the riverside; in takamakiye of gold and silver enriched with kirikane on mura-nashiji ground, the waves in silver togidashi. Cabriole legs in nashiji. Base, nashiji.

19th century (middle).

5 $\frac{1}{4}$ in. by 20 in. by 14 $\frac{1}{2}$ in.

W. 27—1915.

Given by the late W. C. Alexander, Esq.

722. FLOWER STAND. In form of a kakemono unfolded. Inlaid with blue and white china plaque with design of flower vases; broken diaper pattern in gold hiramakiye on polished wood. Ends, dragon, clouds and waves in black urushiye on polished wood.

19th century (late).

7 $\frac{1}{2}$ in. by 17 in. by 8 $\frac{1}{4}$ in.

W. 29—1915.

Given by the late W. C. Alexander, Esq.

CAP STANDS (*Kamuri-dana*).

723. CAP STAND. Two shelves, the ends with a floral ornament in openwork. Decorated with scrolls, *awoye* leaves and the *Tokugawa* and another badge; in gold hiramakiye and gold foil on mura-nashiji ground.
18th century (late).

18 in. by 24 in. by 14 in.

W. 23—1915.

Given by the late *W. C. Alexander, Esq.*, through the *National Art Collections Fund*.

HAT SHELF.

724. HAT SHELF. For hats of court nobles. Decorated with badges and karakusa scrolls in gold hiramakiye and gold foil on mura-nashiji. Sides pierced in form of a family badge. Lower part, coarse nashiji. Chased metal fittings.

19th century (early).

18 in. by 24 in. by 13 $\frac{3}{4}$ in.

W. 23—1915.

Given by the late *W. C. Alexander, Esq.*

725. CAP STAND. Two stages with apertures at sides. Decorated with a band of plum blossom on each shelf in togidashi of gold and silver enriched with kirikane on black ground. Below lower shelf a band of scrolls forming a key-pattern in gold and silver hiramakiye. Rims, nashiji; base, nashiji. Metal mounts.

19th century (early).

18 in. by 24 in. by 13 $\frac{1}{2}$ in.

W. 24—1915.

Given by the late *W. C. Alexander, Esq.*, through the *National Art Collections Fund*.

SCREENS AND MISCELLANEOUS.

726. SCREEN. Twofold, with four panels in frame. The upper panels have Chinese pavilions with Chinese sages, attendants, etc., mountains, clouds, bridges on diaper pattern. The cover with kylin and peonies in carved wood lacquered light and dark red, green and yellow within a border of chrysanthemums in black on red ground (*kamakura-bori*). Key-pattern on edges. The back, subjects of Chinese stories in urushiye of various colours and gold leaf circular panels on polished black ground within border of chrysanthemums and *Tobugawa* badges. Engraved brass fittings.

19th century (early).

5 ft. 11 in. by 5 ft. by 8 in.

337—1894.

Given by *T. W. Bacon, Esq.*

727. TABLE (with incurved legs). Decorated with Hōō birds in gold and silver takamakiye and branches of kiri in togidashi on black; lower side, mura-nashiji; sides with cloud pattern in togidashi; angle pieces of yasuriko on green with silver mounts. Sides of table, red and green chequered pattern in enamel. Legs parti-coloured black and nashiji on red.

19th century (early).

14½ in. by 26½ in. by 12½ in.

W. 26—1915.

Given by the late W. C. Alexander, Esq., through the National Art Collections Fund.

728. CHEST, on six feet (Kara-bitsu—Corean trunk). Pine trees and bamboo, storks and long-tailed tortoises; in hiramakiye of gold and silver and nashiji on black ground. Interior, black. Engraved brass fittings.

18th century (late).

18 in. by 2 in. by 22½ in.

W. 17—1909.

729. STOVE (*hibachi*) for a room. Polished wood with *echō*-shaped panels having cranes, geese and a tree in shell and pewter on gold fundame; with waves, etc., in hiramakiye. Copper fittings.

19th century (early).

5¾ in. by 11 in. diam.

W. 338—1916.

Panels with designs copied from Kōrin. *Signed, Kōrin.*
Alexander Gift.

730. BIRD-CAGE (*Torikago*), in two parts. Base on three feet. The lower part is decorated with rocks and waves in gold takamakiye, the rocks in rough yasuriko enriched with kirikane, with conventional foam indicated by small inlaid bosses of metal. The ground and interior, coarse nashiji. The upper part with karakusa in hiramakiye on polished wood, the bars ivory. Double nets, one movable. The whole fitted with hanging cords and pads of silk and old brocade.

19th century (early).

13¾ in. by 13¼ in. diam.

W. 327—1921.

Sage Memorial Gift.

731. CAGE FOR INSECTS, on stand. The frame fundame and black lacquer with scrolls, the ribs lacquered red. Stand, black lacquer (*rō-iro*) with a border of cranes in gold, silver and red, and wave pattern in gold on the feet.

19th century (early).

6½ in. by 4¾ in. by 3½ in.

W. 327—1916.

Alexander Gift.

732. LANTERN (collapsible). With black lacquer box-ends decorated with copper medallions and plaques chased with floral ornament. The lantern painted on silk with women and child attendants walking in a snowstorm.

19th century (middle).

46 in. by 9½ in. diam.

W. 330—1916.

The box carried by the boy has a label *ama-zaki* (sweet saki)—warm drink for cold night.
Alexander Gift.

733. PANEL (*gaku*). A picnic party at the time of viewing the cherry blossom; with two men seated on a mat, watching a dancer with fan and two male attendants; two ladies approaching, followed by female attendant, with tray of tea. The party is near a stream, spreading from a waterfall, and on either side are rocks, with cherry trees in blossom, spring flowers, etc. In takamakiye of gold, silver, red and black, enriched with kirikane, gold foil and fine shell inlay on ground of black shaded with mura-nashiji.

17th century (late).

8½ in. by 26 in. by 11½ in.

W. 181—1910.

The costume is of the early 17th century, but technique later.

Burlington Fine Arts Club Exhibition, 1894, p. 129. "Burlington Magazine," Vol. XXIX, p. 300, 1916. From the *Hamilton Palace Collection*, Lot 1308.

Saiting Bequest.

Plate XLIV

TEMPLE FURNITURE.

SHRINES (*Butsudan*).

In all Japanese houses there is the domestic shrine. At the bottom are placed the images, and in front of them are hung little pictures (*Kake-mono*), with the portrait of Buddha or the name of the Saint written by some celebrated priest. Before Buddha are placed slips of paper on which the names of the dead are written. In front of all is placed a rich garniture of vessels in metal, and the Buddhist sacred books.

734. SHRINE (domestic). Wood, panelled, lacquered gold, red and black, with folding doors, engraved metal mounts, etc. Decorated with carved and gilt flowers, foliage, etc., and with a complete set of fittings and furniture in gilt metal and gold lacquer, kakemono, lamp cabinet with

utensils, etc. ; the doors panelled with gilt lattice work and framed in wood with clean brown over gold lacquer. Containing a carved wood figure of Buddha, attributed to the 14th century, the head a later restoration.

19th century (middle).

8ft. 1in. by 4ft. 5in. by 3ft. 5in.

W. 1—1913.

Made about 1860 A.D. in the workshops of Nakagawa Hiōnosake Minamoto-no Mitsunori. The Buddha is said to have belonged to Asano Takumi-no kami Naganori, the daimiō whose death in 1700 A.D. was avenged by his faithful retainers, the Forty-seven Rōnin (see Mitford (A.B.) Tales of Old Japan).

Given by *W. Adams Oram, Esq.*

735. SHRINE (domestic). Wood, panelled, lacquered black, with folding doors, and engraved metal hinges, etc. The interior, richly gilt, contains a miniature temple with graduated pagoda roofs and double row of columns in elaborately carved wood, gilt, lacquered, and ornamented with gilt metal bells and bands. Below, a low space is partly occupied by kylini carved in wood, under which are three groups of carved and painted figures with landscape accessories over a cupboard with sliding panels of gold lacquer. The floor has a check pattern in gold and black, and the sides are decorated with water plants, clouds, and birds in gold and black. Above is a lintel of wood with a flight of storks in carved open-work lacquered bronzes. The folding doors are latticed and fitted with green gauze.

19th century (early).

6 ft. 3 in. by 3 ft. 7½ in. by 2 ft. 8½ in.

1098—1875.

736. SHRINE (domestic) (*sharito*).

10½ in. by 5¼ in. by 3½ in.

W. 26—1920.

Bequeathed by the late *C. W. Heimann, Esq.*

737. SHRINE (domestic). With painted figures from the Buddhist Mythology and a relic of a Saint.

11 in. by 5½ in. by 3 in.

W. 26—1916.

Given by the *National Art Collections Fund*.

737A. BUDDHA. The figure is seated on a lotus flower supported on conventional clouds, in wood carved and lacquered gold. Behind is a canopy in blue and gold carved wood.

18th century (early).

27 in. by 19 in. by 14 $\frac{1}{2}$ in.

W. 61—1913.

Given by Mrs. F. F. Trower.

TEMPLE FITTINGS, MISCELLANEOUS.

738. BOXES (set) FOR TEMPLE USE (Jū-bako). Three boxes and cover, egg-shaped, on three brass legs, with wistaria on lattice; in takamakiye of gold and silver and silver kirikane on black, on fundame. Interior and base, nashiji. Cover with brass mount in form of chrysanthemum flower.

18th century (late).

6 $\frac{1}{2}$ in. by 4 $\frac{3}{4}$ in. diam.

W. 523—1910.

Salting Bequest.

739. SCEPTRE OF A PRIEST (Jū). Wood carved and lined with gold lacquer, having a shield-shaped compartment for a Buddha.

19th century (early).

19 $\frac{1}{2}$ in. by 3 in.

M. 601—1922.

TOILET NECESSARIES.

BRUSHES AND COMBS.

740. BRUSH. For toilet use. Brass with a temple drum, foliage, etc.; in takamakiye of gold, silver and red. Brush ends, brown and white respectively.

19th century (middle).

3 $\frac{1}{2}$ in. by 1 $\frac{1}{4}$ in. by $\frac{3}{4}$ in.

W. 19—1923.

741. COMB. Tortoise-shell; with cock, hen and chickens; in takamakiye of gold, silver and red.

19th century (early).

4 $\frac{1}{2}$ in. by 1 $\frac{1}{2}$ in. by $\frac{1}{4}$ in.

W. 15—1923.

Signed,
Lot 195.

171

742. COMB. Decorated with conventional patterns in bands and compartments; in gold hiramakiye and togidashi on fundame and black.

19th century.

1 $\frac{3}{4}$ in. by 3 $\frac{1}{2}$ in. by $\frac{3}{4}$ in.

W. 196—1916.

Signed, Keizan.

Alexander Gift.

743. COMB. Decorated with masks, drum, bells, etc.; in takamakiye of gold, silver and red on ground of fundame and black.

19th century.

2 in. by 4 in. by $\frac{1}{2}$ in.

W. 197—1916.

Signed, Jushusai.

Alexander Gift.

744. COMB. With plum tree in blossom, pheasant and cuckoo; in gold takamakiye, gold foil and kirikane on fundame.

18th century (late).

4 $\frac{1}{2}$ in. by 1 $\frac{7}{8}$ in. by $\frac{3}{4}$ in.

W. 13—1923.

745. COMB. Wood, in form of Chinese character; with plum blossom in gold takamakiye, and moon encrusted in pewter on brown.

19th century (early).

3 $\frac{1}{8}$ in. by 2 $\frac{1}{2}$ in. by $\frac{3}{8}$ in.

W. 14—1923.

746. COMB. Wood, with autumn flowers in gold takamakiye and hiramakiye on brown.

19th century (early).

4 $\frac{1}{2}$ in. by 2 $\frac{7}{8}$ in. by $\frac{1}{4}$ in.

W. 12—1923.

747. COMB. Ivory, with Hō-ō bird and creeping plant in gold takamakiye, the berries encrusted in coral.

19th century (early).

3 $\frac{7}{8}$ in. by 1 $\frac{3}{4}$ in. by $\frac{1}{4}$ in.

W. 16—1923.

748. COMB. Horn, with Hō-ō bird and foliage in gold takamakiye.

19th century (early).

1 $\frac{3}{8}$ in. by 4 $\frac{3}{8}$ in. by $\frac{3}{8}$ in.

W. 15—1923.

749. COMB. Wood, with a pine tree in gold takamakiye.

19th century (early).

2 $\frac{1}{8}$ in. by 4 $\frac{3}{8}$ in. by $\frac{3}{8}$ in.

89—1888.

750. COMB. Wood, with bamboo leaves in takamakiye of gold and brown and inlaid shell on fundame.

19th century (early).

2 $\frac{1}{8}$ in. by 5 $\frac{1}{8}$ in. by $\frac{3}{8}$ in.

59—1888.

751. COMB. Wood, with diaper patterns in gold hiramakiye and inlaid shell on brown.

19th century (early).

1 $\frac{7}{8}$ in. by 4 $\frac{1}{2}$ in. by $\frac{3}{8}$ in.

90—1888.

752. COMB. Wood, with a lattice curtain and leaves in gold takamakiye and inlaid shell.

19th century (early).

1 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$ in. by $\frac{3}{8}$ in.

40—1888.

753. COMB. Wood, with floral ornaments and conventional butterflies in gold takamakiye on fundame.

19th century (middle).

1 $\frac{5}{8}$ in. by 4 $\frac{5}{8}$ in. by 4 $\frac{1}{8}$ in. by $\frac{3}{8}$ in.

66—1888.

A pair.

1 $\frac{3}{4}$ in. by 4 $\frac{1}{8}$ in. by $\frac{3}{8}$ in.

100—1888.

754. COMB. Wood, with butterflies and foliage inlaid in shell on black.

19th century (middle).

2 $\frac{1}{2}$ in. by 5 $\frac{1}{8}$ in. by $\frac{3}{8}$ in.

72—1888.

755. COMB. Wood, with a flight of cranes and pine foliage in takamakiye of gold and red on black.

19th century (middle).

2 $\frac{1}{8}$ in. by 4 $\frac{1}{2}$ in. by $\frac{3}{8}$ in.

65—1888.

756. COMB. Wood, with cranes in flight, in gold takamakiye on fundame and clouds in red.

19th century (middle).

2 $\frac{1}{2}$ in. by 5 in. by $\frac{1}{2}$ in.

85—1888.

757. COMB. Wood, with a long-tailed tortoise bearing the Sacred Jewel, in carved wood encrusted; and a fish and waves in gold takamakiye on fundame.

19th century (middle).

2 $\frac{3}{4}$ in. by 4 $\frac{3}{8}$ in. by $\frac{5}{8}$ in.

87—1888.

758. COMB. Tortoise-shell, with a lady engaged in domestic work seated near a curtain, in takamakiye of gold and red.

19th century (middle).

1 $\frac{1}{8}$ in. by 4 $\frac{1}{2}$ in. by $\frac{1}{4}$ in.

55—1888.

Signed,

759. COMB. Horn, with fan designs in takamakiye of gold and red.

19th century (middle).

1 $\frac{3}{8}$ in. by 4 $\frac{1}{4}$ in. by $\frac{1}{8}$ in.

99—1888.

HAIR ORNAMENTS, ETC.

760. HAIR ORNAMENT. Ends with cherry blossom in gold togidashi encrusted with flowers, petals, leaves and insects in shell, etc.

18th century (late).

6 $\frac{3}{4}$ in. by 1 in. by $\frac{1}{2}$ in.

W. 17—1923.

761. HAIR ORNAMENT. Ends with brocade patterns in gold hiramakiye on gold, brown and black.

18th century (late).

6 $\frac{3}{4}$ in. by $\frac{7}{8}$ in. by $\frac{3}{8}$ in.

W. 18—1923.

762. HAIRPIN. Tortoise-shell, with hare and flower in gold takamakiye on fundame.

19th century (early).

6 in. by $\frac{1}{4}$ in. by $\frac{7}{8}$ in.

W. 198—1916.

Alexander Gift.

MIRRORS.

763. MIRROR ON STAND. The mirror of silvered bronze with inscriptions; the stand of carved and gilded wood with lotus leaves and conventional clouds.

19th century (middle).

9 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$ in. by 3 $\frac{3}{4}$ in.

313—1901.

Signed,

Bequeathed by H. S. Ashbee, Esq.

764. MIRROR CASE (Kagami-bako) (circular). Chrysanthemums in a garden in gold takamakiye enriched with kirikane; and nashiji on dark brown ground. Interior and base, thin nashiji on black. Pewter rims.

17th century (middle).

1 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in. diam.

690—1901.

From the Bowes Collection.

765. MIRROR CASE (*marusu*), circular. Cover with dragons, clouds and Chinese gongs; sides with Chinese conventional patterns; in takamakiye of dark red and brown on dark green ground imitating bronze. Base with cloud pattern in similar technique, enclosing a cross-shaped formal pattern with the character *shū* (preparation). Interior, black.

19th century (middle).

1 in. by 5 $\frac{1}{4}$ in. diam.

W. 360—1910.

Salting Bequest.

766. MIRROR STAND, with mirror in case. The mirror with the Island of Horai, pine, bamboo, cranes, waves and long-tailed tortoises in relief. The stand and case with scrolls in gold hiramakiye on black.

19th century (early).

22 $\frac{1}{2}$ in. by 12 $\frac{1}{4}$ in. by 9 $\frac{3}{4}$ in.

95—1898.

Signed, Yamakishi Kagano-Kami, Fujiwara Sada-yoshi.

Given by Mrs. Eleanor Watt.

MISCELLANEOUS.

767. PILLOW FOR SUMMER USE. Kiri badges and broken lattice in gold hiramakiye on red; at one end a mythical animal, at the other *nanten* plant in takamakiye of gold and red on black ground with mura-nashiji.

19th century (early).

7 $\frac{3}{4}$ in. by 4 $\frac{1}{4}$ in. by 3 $\frac{1}{4}$ in.

W. 329—1916.

Alexander Gift.

768. TRAVELLING TOILET CASE. Drawer and double-hinged lid. Chrysanthemums in gold takamakiye on nashiji. Silver feet and hinge. In brocade case.

18th century (late).

1 $\frac{1}{2}$ in. by 5 in. by $\frac{3}{4}$ in.

Alexander Gift.

W. 181—1916.

769. TOILET CASE. Italian casket shape with domed lid and four columns at angles; on stand. The exterior has panels of polished black hardwood (koku-tan), with carvings in relief of landscapes, kylins and peony flowers, Hō-ō birds and creeping plant, dwarf tree in flower pot, the front panel inlaid with silver wire representing water; on the lid, squirrels eating fruit, framed with diaper patterns in gold hiramakiye on black and shell; the columns of ivory with dragons in gold takamakiye. The lid has a sunk well with sliding panel, the inside of the panel having karashishi and peonies in gold and silver hiramakiye on nashiji; at the bottom a view of Miidera on Lake Biwa; in urushiye of silver, black and red on gold fundame. The inside of the lid of the casket has a landscape by moonlight; in gold and silver takamakiye, enriched with kirikane and gold and silver wire on black ground (rō-iro) surrounding a socket for a mirror; interior, nashiji. A sliding panel at side covers a landscape scene in compartment framed with silver, with karashishi and peonies, etc., on black; below is a drawer with landscapes also framed in silver; in takamakiye in gold and silver, enriched with kirikane and encrusted with metalwork, etc.; the whole on a diaper ground. Inside of drawer, gyōbu-nashiji. On the inner side of the panel, court ladies in a garden, copied from the design on the stand contained in the casket which also contains two lacquer combs. On four-legged stand with scrolls in gold on black.

19th century (early).

11 in. by 12 in. by 9 in.

628—1868.

The stand and combs do not belong to the casket. The inlay of wire in this style was not used before the 19th century.

BOXES (VARIOUS).

BOXES (SETS), MISCELLANEOUS.

770. BOXES (set). Four and cover. Decorated with iris flowers and leaves, in gold fundame, shell and pewter on fundame ground, lightly sprinkled with yasuriko. Interior and base, black.

17th century (late).

8 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in. by 6 in.

Signed, Hōkkiō Kōrin, with seal.

697—1901.

Plate XLV

771. BOXES (set). Two and cover. Decorated with a continuous landscape of river scenery with trees, mountains, a mill, country house, boats, cottages, temples, etc.; in takamakiye enriched with kirikane, on ground of rich nashiji and yasuriko; the rims, fundame. Interior and base, nashiji. On the cover and one side, the *Tokugawa* crest inlaid in gold. Gilt metal fittings.

18th century (early).

5 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in.

Tomkinson Memorial Gift.

W. 360—1921.

Plate XLVI

772. BOXES (set). Four and cover. Decorated with autumn flowers in gold takamakiye enriched with gold and silver and coloured silver foil, shell, and kirikane on black ground with coarse gold nashiji. Corners, fundame, lined with silver. Interior, fine gold nashiji.

18th century (middle).

8 in. by 9 $\frac{3}{4}$ in. by 7 in.

665—1875.

773. BOXES (set). Five with spare lid on stand. Decorated with shells for the Shell Game, each interior of which has a scene of the Imperial Household; in bold takamakiye of gold and silver enriched with kirikane, the exteriors of the shells in gold and silver togidashi and gold hiramakiye; on polished black ground with scattered silver nashiji. The interior of the boxes and base of the stand with tortoises in takamakiye, togidashi and hiramakiye. The interior of the lid has bamboo in togidashi, and plum blossom in takamakiye, enriched with kirikane on conventional ice pattern in togidashi. Rims in hirame-nashiji.

19th century (early).

20 in. by 12 in. by 12 in.

822—1869.

Paris Exhibition, 1867.

774. BOXES (set). Four and cover. Decorated with chrysanthemums and passion flowers in gold hiramakiye enriched with kirikane on red.

19th century (early).

10 $\frac{1}{4}$ in. by 8 in. by 7 $\frac{1}{4}$ in.

708—1901.

775. BOXES (set). Four and cover. Conventional scrolls in red, brown and black, carved lacquer (guri). Interior, black.

19th century (early).

8 in. by 5 $\frac{1}{2}$ in. square.

785—1877.

BOXES (SINGLE), MISCELLANEOUS.

776. BOX, with tray. Decorated with conventional chrysanthemums and stream pattern in bands; in gold hirame and nashiji on black ground (rō-iro). Interior and base, black. Copper mounts in form of kiri badge.
16th century (late).

3 $\frac{3}{4}$ in. by 7 in. by 3 $\frac{3}{4}$ in.

W. 90—1922.

Inscribed. Property of the Kodaiji Temple.

The Kodaiji Temple was erected by the Lady Kodai-in, wife of Taiko Hideyoshi, who presented to it many pieces of lacquer in this style, the characteristic of which is the use of nashiji within gold lines, called Kodaiji-makiye style.

From the *Harding Smith Collection*.

Plate XLVII

777. BOX. In shape of a peach. Decorated with a Chinese character, in gold foil on gold leaf lacquer. Interior, gold leaf; base, gold leaf nashiji on dark red.

17th century (early).

2 $\frac{3}{4}$ in. by 4 $\frac{1}{4}$ in. by 4 $\frac{1}{4}$ in.

1556—1902.

Bequeathed by *Mrs. G. B. Roberts*.

778. COFFER. Decorated on the lid and three sides with views of palaces, castles, temples, etc., with court nobles and ladies, a hunting scene, etc., in ornamental grounds, with hills, rocks and trees, deer, wild boar, hares, waterfowl, etc.; in takamakiye of gold and silver enriched with kirikane and yasuriko, with details in wrought gold and silver; animals, birds and flowers encrusted in gold, silver and shibuichi on black ground (rō-iro). Each panel within a border of conventional flowers and scrolls in gold hiramakiye in gold, silver and shell within which is a narrow border of gold kirikane. On the inside of the lid, a similar view, by moonlight, enclosed within a border of dragons; in gold, silver and red on nashiji ground. Interior, nashiji. Base and rims of lid, mokume in gold and silver. Silver rims to edges of box and lid. Lock-plate of copper, chased and gilt with pattern of a dragon and tiger, pine trees, bamboo, waves, etc., in a floral border; and angle pieces of copper, chased and gilt with floral scrolls. Key of chiselled iron with arms of a duke of the Mazarin family.

17th century (late).

22 $\frac{3}{4}$ in. by 27 $\frac{3}{4}$ in. by 25 in.

412—1882.

From the Beckford and Hamilton Palace Collections, and said to have belonged to Napoleon I.

The metal work fittings are all French work, probably of the 17th century. The lower part of the key is modern.

Not made for Japanese use, but probably as a ceremonial gift.

Frontispiece

779. BOX. Floral scrolls of Indian design in hiramakiye of gold and silver on nashiji. Interior and base, nashiji.

17th century (late).

1½ in. by 3⅔ in. by 2⅔ in.

Alexander Gift.

W. 99—1916.

780. BOX, with hinged lid. The cover, with a squirrel and melon plant in gold takamakiye and ivory encrusted on cedarwood worked to bring grain in relief (shindai-sugi). Interior renovated with nashiji. Silver lock and hinges. Base, nashiji.

17th century (late).

5⅔ in. by 15 in. by 11⅓ in.

4060—1856.

781. BOX (diamond-shaped). Cover decorated with cat, butterfly, rock and peonies in gold takamakiye enriched with kirikane on nashiji ground. Around the lower part of the sides is a band of fret pattern in gold hirame. Interior and base, nashiji. Pewter rims.

17th century (late).

3½ in. by 7½ in. by 5½ in.

W. 91—1922.

Plate XLVIII

782. BOX AND COVER. Decorated with a bridge and willow tree in takamakiye enriched with pewter and shell (raden) on ground of fundame sprinkled with yasuriko. Interior, wave pattern on fundame.

18th century (early).

2½ in. by 4¾ in. by 4 in.

W. 331—1921.

Signed, Seisei Kōrin.

Sage Memorial Gift.

783. BOX, with tray and cover. With basket of flowers, hoe and dragon-fly; in takamakiye of gold and brown and encrusted pottery and shell, on rō-iro. Inside cover, signature and seals in pottery.

18th century (early).

3¾ in. by 4¼ in. by 9 in.

W. 139—1910.

Seal, Kwan (Ritsuō).

Salting Bequest.

784. BOX. Natural wood decorated with fish, shells, seaweed and fishermen's implements in gold, shell, pewter, pottery, hardstone, wood and lacquer composition in various colours in relief. Interior of cover, with a ferry-boat in lacquer composition imitating pewter, and rushes and waves in

gold takamakiye on dark red ground. Rims, red with karakusa scrolls in gold. Base, dark red. Lining, silver paper.

18th century (early).

5½ in. by 10½ in. by 9½ in.

W. 70—1922.

Seal, Kwan (Ritsūō).

Tomkinson Memorial Fund.

785. BOX (irregular oval). Cover in relief, representing packets of incense; sides with landscapes and flowers in compartments; in takamakiye of gold and silver and kirikane on nashiji or fundame; the whole on black with gold and silver nashiji. Inside cover, hills, pine trees and bars of mist; in gold takamakiye and kirikane. Interior, nashiji; base, gold and silver nashiji.

18th century (early).

4¾ in. by 7 in. by 4¾ in.

W. 136—1910.

Salting Bequest.

786. BOX (bowl-shaped, with flattened cover, hinged). With fans in hiramakiye of gold and red on thickly laid ground of flakes of shell. Lined and mounted with gold (French work).

18th century (early).

2 in. by 2⅞ in. diam.

W. 492—1910.

Salting Bequest.

787. BOX AND COVER (circular). Decorated with chrysanthemums in takamakiye and kirikane on black ground. On the inside of the lid, conventional chrysanthemums on red nashiji; the lower part lined with old brocade. Rims, painted with silver.

18th century (early).

W. 332—1921.

2½ in. by 5½ in. diam.

W. 171—1921.

Inside of cover and side restored.

Sage Memorial Gift.

788. BOX. With plum, camellia and chrysanthemum, hills and stream, in takamakiye of gold and silver, encrusted with gold and coral on rō-iro. Interior, with karakusa scrolls on nashiji.

18th century (middle).

4 in. by 6 in. by 3⅔ in.

W. 356—1910.

From the *Hamilton Palace Collection*. Burlington Fine Arts Club Exhibition, 1894, No. 42.

Salting Request.

Plate XXXIII

789. BOX. With a court noble and lady, two attendants, one with a cased banner, and boatman in a boat, with rocks, pine and orange trees, etc.; in takamakiye of gold, black and brown, kirikane and inlaid pewter and shell, on nashiji. Inside cover, pine branch and grass, in gold hiramakiye on nashiji. Interior and base, nashiji.

18th century (middle).

5 $\frac{1}{4}$ in. by 8 in. by 4 $\frac{3}{4}$ in.

W. 131—1910.

Illustrating the story of the intrigue of the Shōgun Iyetsuna with Asazuma Fune. An imitation of the style of Kōgetsu.

Saiting Bequest.

790. BOX (circular). With rocks, pine trees, plum blossom and conventional water in form of mokume, and *Tokugawa* crest; in takamakiye of gold and silver. Inside cover, rocks, pine trees, bamboo, cranes, long-tailed tortoise and stream; in gold takamakiye and gold and silver kirikane on nashiji. Interior and base, nashiji.

18th century (middle).

2 $\frac{5}{8}$ in. by 5 $\frac{1}{2}$ in. diam.

W. 359—1910.

Saiting Bequest.

791. BOX, with tray. With mountains, river, cherry trees in blossom, pine trees and cottages, representing Mount Yoshino; in takamakiye of gold and silver, gold hiramakiye, and kirikane, on gold and silver fundame sprinkled with yasuriko. Interior and base, nashiji.

18th century (middle).

5 $\frac{1}{4}$ in. by 8 $\frac{1}{4}$ in. by 5 in.

W. 522—1910.

Saiting Bequest.

792. BOX AND COVER. With pilgrim's pack (*oi*), *tsuta* plant (*cissus*), rocks and ferns; in takamakiye of gold and brown on hirame. Interior, nashiji; base, hirame nashiji. Engraved metal mounts.

18th century (middle).

2 $\frac{3}{4}$ in. by 3 $\frac{5}{8}$ in. by 3 $\frac{1}{4}$ in.

W. 361—1910.

Saiting Bequest.

793. BOX, with tray. With giant chrysanthemums and other flowers, cottages, bamboo fences and stream; with poem in script characters distributed throughout the design (*ashidē-ye* style); in takamakiye of gold and silver, togidashi, kirikane and gold foil on shaded black. Inside cover, medallion with the signs of the zodiac in gold hiramakiye and yasuriko on nashiji. Interior and base, nashiji.

18th century (middle).

4 $\frac{7}{8}$ in. by 8 $\frac{1}{2}$ in. by 5 $\frac{3}{8}$ in.

W. 189—1910.

Saiting Bequest.

794. BOX. In shape of a peach enfolded in leaves; in takamakiye of gold enriched with kirikane on gold and red fundame.

18th century (middle).

3½ in. by 3½ in.

From the *Bowes Collection*.

W. 667—1901.

795. Not used.

796. BOX (oval). Cover of hard wood; sides with pinks in takamakiye of gold and silver, and fence in encrusted shell on nashiji. Interior, cherry blossoms floating on stream; in gold hiramakiye on red; base, nashiji.

18th century (late).

1½ in. by 4 in. by 2¾ in.

Salting Bequest.

W. 627—1910.

797. BOX, with tray (octagonal). Exterior, interior and tray with roundels of autumn flowers in gold togidashi on yasuriko. Base, nashiji. Pewter rims and silver mounts with rings.

18th century (late).

3½ in. by 4¾ in. diam.

Salting Bequest.

W. 554—1910.

798. BOX (circular). With chrysanthemums and brushwood fence; in takamakiye of gold and silver and encrusted shell, coral and horn on hirame. Interior and base, nashiji; each with a formal chrysanthemum in gold takamakiye.

18th century (late).

1¾ in. by 5 in. diam.

Salting Bequest.

W. 594—1910.

799. BOX AND COVER. With chrysanthemums in gold hiramakiye on hirame on black. Interior and base, nashiji. Shakudo mounts and silk cords.

18th century (late).

2½ in. by 3½ in. by 3½ in.

Salting Bequest.

W. 670—1910.

800. BOX AND COVER. With ships passing river-banks, fishing nets drying, reeds, etc. ; in takamakiye of gold and silver, gold and silver kiri-kane, gold and silver foil and inlaid shell, on black sprinkled with hirame. Interior and base, nashiji, with irregular kirikane of gold, shell and black. Mounts, in form of chrysanthemum flower and leaves, in chased gold, silver and shakudo.

18th century (late).

3 $\frac{1}{2}$ in. by 5 in. by 5 $\frac{1}{2}$ in.

Salting Bequest.

W. 651—1910.

801. BOX. Cover with a makimono on which is Jurojin with his stag, crane and sceptre seated under a pine tree; sides with pine trees and hills; inside cover, two fans, one with Okame, the other with waves in gold takamakiye, shell and pewter; all on black ground (rō-iro). Rims, with kara-kusa scrolls in gold hiramakiye. Interior and base, black. Metal rings.

18th century (late).

5 in. by 8 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in.

W. 73—1922.

Signed, Hökkiō Kōrin.

Tomkinson Memorial Fund.

802. BOX. In shape of goose, carved wood, lacquered with various colours.

18th century (late).

3 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.

W. 177—1916.

Seal, Kwan (Ritsūō).

Alexander Gift.

803. BOX, with overhanging cover (*Te-bako*). Cover with a fan and creeping plant in gold takamakiye and mura-yasuriko on nashiji; sides with conventional wave pattern in gold hiramakiye on black, in panel. Interior and base, nashiji. Metal fittings.

18th century (late).

3 $\frac{3}{4}$ in. by 5 $\frac{1}{2}$ in. by 4 in.

W. 306—1916.

Alexander Gift.

804. BOX, with rack. The cover decorated with books (Ise Monogatari and others), and chrysanthemums; in gold and silver takamakiye on gyōbu-nashiji ground. Inside cover, bamboo and bird of paradise designs. Interior and base, nashiji.

18th century (late).

1 $\frac{1}{2}$ in. by 6 in. by 2 $\frac{3}{4}$ in.

W. 183—1916.

Alexander Gift.

805. BOX, with tray. Gold and silver kirikane; on the cover and on each side, a medallion with a landscape in gold and red togidashi, one a view of Mount Fuji.

18th century (late).

4 $\frac{1}{4}$ in. by 9 $\frac{3}{8}$ in. by 3 $\frac{3}{8}$ in.

Tomkinson Memorial Fund.

W. 63—1922.

806. BOX (*tebako*). Hand box for articles used by ladies; containing tray writing box with ink-stone and water-bottle, set of two boxes and cover for hair ornaments, box and cover and three other boxes, one with a mirror. Cover with a broken persimmon fruit and flower in gold takamakiye inlaid with coral on nashiji; inside of cover with three shells, two with court nobles and ladies and one with mura-nashiji and kirikane on nashiji. Tray with view of Lake Biwa in gold takamakiye and kirikane on nashiji; the boxes with diaper ornament and kiri badges; in gold hiramakiye on black. Rims, fundame.

18th century (late).

3 $\frac{3}{8}$ in. by 8 in. by 6 in.

W. 28—1920.

Mirror signed, Yamashiro-no-kami.
Bequeathed by C. A. Heimann, Esq.

807. BOX. Cover decorated with view of Lake Hakone with Mount Fuji in the distance; in takamakiye and togidashi of gold, silver and brown enriched with kirikane on black with mura-nashiji. Interior, black; base, nashiji.

19th century (early).

3 in. by 13 $\frac{1}{2}$ in. by 1 $\frac{1}{2}$ in.

W. 263—1916.

Signed, Ransai Hōkkiō Morikiro.
Alexander Gift.

808. BOX (cylindrical). Bamboo, carved in relief with the Twelve Animals of the Zodiac, partly lacquered with gold, and set in mounts of silver fundame imitating silver fittings. Metal rings. Interior, bamboo.

19th century (early).

2 $\frac{3}{8}$ in. by 1 $\frac{1}{2}$ in. diam.

W. 465—1910.

Signed, Tametaka of Owari.
Salting Bequest.

810. BOX (oblong, with domed top). Interior in two compartments. Cover with a fishing net in red urushiye, the bamboo rod and frame represented in gold foil with cherry blossom in silver foil in the net on rō-iro.

Interior, mura-nashiji and various tints of yasuriko. Shibuichi mounts in form of cherry blossom.

19th century (early).

1 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in. by 3 $\frac{3}{4}$ in.

Tomkinson Memorial Fund.

W. 62—1922.

811. BOX (oval). Decorated with *Tokugawa* badge and conventional flowers in interlacing circles; in gold hiramakiye on black. Interior, red; base, nashiji.

19th century (early).

1 $\frac{3}{4}$ in. by 4 $\frac{3}{8}$ in. by 2 $\frac{1}{2}$ in.

Alexander Gift.

W. 144—1916.

812. BOX AND COVER. Closely covered with flower and leaf pattern in gold hiramakiye on black. Interior, fundame.

19th century (early).

3 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in. diam.

Alexander Gift.

W. 130—1916.

813. BOX (circular). Cherry blossom in gold and silver hiramakiye and togidashi on black. Interior, coarse nashiji.

19th century (early).

2 in. by 5 $\frac{1}{2}$ in. diam.

Alexander Gift.

W. 123—1916.

814. BOX. In form of drawer. On each side a medallion with two intertwined cranes; at the back, conventional wistaria ornament, on ground of fretwork diaper; the front, hanging curtain with silver clasp in shape of cords; the top, an openwork trellis; in gold hiramakiye on yasuriko.

19th century (early).

3 $\frac{1}{2}$ in. by 5 $\frac{1}{8}$ in. by 3 $\frac{1}{4}$ in.

Alexander Gift.

W. 290—1916.

815. BOX, with overhanging cover. Decorated with peony in gold togidashi on dark red ground sprinkled with fine yasuriko. Interior, black.

19th century (early).

3 in. by 3 $\frac{1}{2}$ in. diam.

Alexander Gift.

W. 151—1916.

816. BOX AND COVER. Decorated with autumn flowers and foliage; in takamakiye of gold, silver, shell and pewter (raden), on nashiji. Inside of cover with geese in similar style. Interior and base, nashiji.

19th century (early).

1 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in. by 9 in.

Sage Memorial Gift.

W. 167—1921.

817. BOX WITH COVER. Decorated with two stems of a large-leaved shrub, in takamakiye enriched with kirikane and in two shades of gold on gold fundame ground. Interior, rich nashiji. Silver rims.

19th century (early).

5 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in. by 8 $\frac{3}{8}$ in.

Sage Memorial Gift.

W. 166—1921.

818. BOX AND COVER. Decorated with a court carriage at the gate of a garden, with autumn flowers, pine trees, storks, etc.; in takamakiye enriched with kirikane, silver, shell and red. On the sides, a royal palace in a garden in similar work. Interior and base, nashiji. Silver rims.

19th century (early).

4 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$ in.

Sage Memorial Gift.

W. 312—1921.

819. BOX AND COVER. With formal chrysanthemum blossoms in togidashi of gold and red inlaid with shell, on hirame on black. Interior and base, gold and silver nashiji. Silver mounts.

19th century (early).

2 $\frac{5}{8}$ in. by 3 $\frac{1}{8}$ in. by 2 $\frac{1}{4}$ in.

Salting Bequest.

W. 565—1910.

820. BOX, with tray. Cover and sides with quails, autumn flowers and clouds; in takamakiye of gold, silver, red and brown enriched with gold foil and kirikane on dark brown polished hardwood. Rims, fundame with chrysanthemums and scrolls in gold hiramakiye. Interior, fret pattern and a conventional chrysanthemum in gold takamakiye. Tray with ribbons and clouds, in togidashi of gold and various colours, enriched with yasuriko and kirikane of various kinds. Silk cords and silver mounts.

19th century (early).

2 $\frac{1}{2}$ in. by 8 in. square.

Alexander Gift.

W. 310—1916.

821. BOX, with cover. Decorated with butterflies in hiramakiye on egg-shell. Interior and base, nashiji.

19th century (middle).

1½ in. by 4¼ in. by 3¼ in.

Signed, Satō.

Sage Memorial Gift.

W. 334—1921.

822. BOX. Cover with two court nobles galloping; in takamakiye of gold, black and brown, on fret pattern ground of silver togidashi. Interior, black ground sprinkled with groups of hirame and shell.

19th century (middle).

¾ in. by 4 in. by 3 in.

W. 180—1916.

Alexander Gift.

823. BOX (five-lobed). Decorated with various diaper patterns in compartments in silver on black and red (zogan-nuri). Interior and base, black.

19th century (middle).

3 in. by 6¼ in. diam.

W. 92—1922.

824. BOX (for finger-pieces for *koto* players). Decorated with three finger-pieces on wire holder encrusted in tortoise-shell and ivory and a poem in gold on polished wood, rubbed with lacquer. Ivory rims.

19th century (middle).

1 in. by 3 in. by 2 in.

W. 101—1916.

Alexander Gift.

825. BOX (circular, with domed top). Decorated with conventional pine tree in dark green, brown and gold; in urushiye on transparent brown lacquer over bamboo knot. Inside cover, plum blossom in silver and gold, on black.

19th century (middle).

1½ in. by 3½ in. diam.

W. 108—1916.

Alexander Gift.

826. BOX. A sake bottle in brown transparent lacquer, the stopper and cords black, lined with gold; on brown polished natural wood.

19th century (middle).

4¾ in. by 3½ in. by 1½ in.

W. 186—1916.

Alexander Gift.

827. BOX (formed with two oyster shells). Fern pattern in gold hiramakiye; on the upper shell, in red; the lower, on white; the sides, on fundame. Interior, fundame.

19th century (middle).

2 in. by $4\frac{1}{2}$ in. by 3 in.

W. 119—1916.

Alexander Gift.

828. BOX, with tray. Scrolls and cherry blossom in gold hiramakiye on black ground framing red lacquered canvas (nunome-ji). Interior, black; silver rings. Containing specimens of gilt and coloured paper, two brushes, two true-lovers' knots and twelve combs.

19th century (middle).

$7\frac{1}{4}$ in. by $11\frac{1}{2}$ in. by 9 in.

289—1865.

Given by H.M. Queen Victoria.

829. BOX (circular). Mandarin ducks in urushiye on rō-iro. Interior, a wheel of brocade patterns in togidashi, hiramakiye and hirame-nashiji in gold, red, brown and shell.

19th century (late).

$1\frac{1}{2}$ in. by $4\frac{1}{4}$ in. diam.

W. 105—1916.

Alexander Gift.

830. BOX (octagonal). Decorated with a representation of six giants carrying through the sea a rock on which is a temple surrounded with a halo; on the sides, the Buddhist sacred animals; in compartments surrounded by fret diaper; in togidashi of various colours and shell inlay with engraved lines, the diaper in blue and the box edged with tataki in black and gold on brown. Interior, the sacred jewel with shells and seaweed and a chevron-shaped panel of conventional scrolls inlaid in gold, silver and shell.

19th century (late).

5 in. by $10\frac{1}{2}$ in. by $8\frac{1}{4}$ in.

W. 370—1921.

Tomkinson Memorial Gift.

831. BOX AND COVER. The cover decorated with a peacock, pea-hen and pine tree; landscapes on the sides in togidashi of gold, black and red on mixed fundame ground; interior, fundame; base, nashiji.

19th century (late).

$2\frac{3}{4}$ in. by $5\frac{3}{4}$ in. by 4 in.

W. 131—1916.

Alexander Gift.

832. COVERED BOX ON STAND. The cover decorated with a copy of an old Chinese representation of ladies in a flower garden, the sides with autumn flowers and diaper pattern in inlay of gold and shell on polished black ground. Interior, imitation of wood grain inlaid in silver with clouds, birds, etc.

19th century (late, dated, Meiji 10 (A.D. 1877)).

6 in. by $6\frac{1}{8}$ in. by $6\frac{1}{8}$ in.

491—1901.

Inscribed, Made in the Kokondō Lacquer Department, Tōkyō, No. 1 (experiment).

833. BOX, of *ikkan-bari* (papier-maché), with small drawer. Decorated with sprigs of cherry in gold and red on reddish-brown lacquer.

19th century (late).

$3\frac{1}{2}$ in. by $7\frac{1}{4}$ in. by $4\frac{3}{4}$ in.

689—1901.

MISCELLANEOUS.

834. FLOWER VASE, HANGING (*tsuri-hanaike*) (boat-shaped). Bow carved and gilt in form of the head of a karashishi; sides with gilt water pattern and waves in red urushiye, encrusted with rocks, etc., in pewter, soapstone, etc. Interior and base, black. Three metal rings.

18th century (middle).

3 in. by 8 in. by 4 in.

W. 388—1910.

In Chinese style, but by a Japanese maker.

Saiting Bequest.

835. MEASURES FOR GRAIN. Decorated with kiri badges in takamakiye of gold, silver, pewter and shell on polished wood.

Decoration, 19th century (early).

3 in. by $5\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

W. 82, 83—1911.

The decoration applied to old Government measures.

Given by Colonel Kenneth Dingwall, D.S.O., through the National Art Collections Fund.

836. SOLDIER'S HAT (*jin-gasa*). Gold fundame with silver knot in five layers of beads, and *Tokugawa* crest in chiselled gold. Linen pads and brocade bag.

19th century (early).

4 in. by 17 in. diam.

W. 18—1922.

837. PLAQUE OF SOLID LACQUER (of various colours). Polished to a marbled surface (*kwan-shitsu*).

19th century.

$\frac{5}{8}$ in. by $14\frac{3}{4}$ in. by 9 in.

W. 46—1922.

EXAMPLES OF TECHNIQUE.

838. FRAME. Containing tools and materials used in the process of lacquer work.

709—1901.

They are arranged in three divisions:—

- A. 1 to 4. Four pinewood spatulas (*Hera*).
5 to 7. Three short haired brushes with rectangular handles (*Urushi-baké*).
8. Knife (*Nuri-shi Kogatana*).
9. Whetstone (*To-ishī*).
10 to 15. Six pieces of stone for smoothing surface (*Hiki-to*).
16 to 18. Three blocks of charcoal (*Sumi*).
19. Small bottle of oil (*Abura*).
20. Sheet of thin bast paper (*Yoshino-gami*).
- B. 1. Burnt clay for priming (*Nuri-shita, ji-no-ko*).
2. Horn powder (*Tsu-no-ko*).
3, 4. Burnt clay (*Gi-no-ko*).
5. Hemp, finely chopped (*Kokuso*).
6. Branch lacquer (*Seshime-urushi*).
7. Black lacquer (*Rō-iro-urushi*).
8. Lacquer for middle painting (*Naka-nuri-urushi*).
1a. Crude lacquer (*Nama-shō-mi-urushi*).
2a. Powdered charcoal (*Sumi*).
3a. Red lacquer for designing (*Gi-kaki-urushi*).
4a. Lacquer for designs in relief (*Taka-maki-ye-urushi*).
5a. Coarse gold powder (*Ara-goku*).
6a. Silver powder (*Gin-fun*).
7a. Oil (*Abura*).
- C. 1. Brush of rabbit hair (*Fude, Hoso-no-usagi-no-ke*).
2. Brush of side hair (*Fude, Waki-gt'-no Usuji*).
3. Small brush for first layer (*Fude, Shō-no-jinuri*).
4. Large brush of rabbit hair (*Fude, Futo-no-usagi-no-ke*).
5. Very small brush for first layer (*Fude, Gi-nuri*).
6. Brush of rabbit hair (*Fude, Goku-boso-no usagi-no-ke*).
7. Brush for use in a compass (*Bun-mawashi-fude*).
8. Brush for stippling (*Ari-fude*).
9. Brush of rabbit hair with red handle (*Fude, Akajiku-no-usagi-no-ke*).
10. Large brush for finishing (*Fude-Hon-neji*).
11. Brush for first layer (*Fude Goku-buto-no-ji-nuri*).
12. (Object missing.)
13. Rest for brushes (*Fude-kaké*).
14. Brush cleaner (*Fude-ara-i*).
15. Compass (*Bun-mawashi*).
16. Brush of badger hair for first layer (*Fude Tanuki-no-ke-shitanuri*).
17. Brush of rabbit hair for second layer (*Fude Usagi-no-ke jidami*).
18. Small brush for fining off (*Ashi-rai-fude*).
19. Brush for gold lacquer (*Fude Shō-no-ke-bōki*).
20. Large brush for gold lacquer (*Fude Dai-no-ke-bōki*).
21. Whale-bone spatula (*Ku-jira-no-hera*).

EXAMPLES OF TECHNIQUE—*continued.*

22. Spatula (*Hera*).
23. Spatula (*Hera*).
24. Quill sieve (*Tori-jiku-no-tsutsu*).
25. Bamboo sieve (*Take-dzutsu*).
26. Spatula for cleaning (*Adatori, hera*).
27. Two brushes (*Harifude*).
28. Bream's tooth (*Tai-no-ha*).
29. Measure (*Mono-sashi*).
30. A knife (*Kiridashi-kogatana*).
- 31, 32, 33. Three palettes (*Tsume-ban*).
- 34a, b. Polishing stones (*Nagura-to*).
- 35a, b. Pieces of charcoal (*Sumi*).
36. Charcoal from the wood of Camellia Japonica (*Tsubaki-dzumi*).
37. Charcoal (*Rō-iro-dzumi*).
38. Box for keeping chalk (*Gofun-ire*).
39. (Object missing.)
40. Spoon for the gold (*Sajii*).
41. (Missing)
42. Sheet of thin bast paper (*Yoshimo-gami*).
43. Two pieces of lead (*Namari*).

839. EXAMPLES OF THE SUCCESSIVE STAGES OF MANUFACTURE OF A LACQUER BOX.

1. The box and cover in plain wood (unfinished).
2. The box finished ready for the process of lacquering.
3. A coating of cloth has been fixed with lacquer to the surface of the wood.
4. On one side (A) is the first coat of lacquer composition; on the other (B), this has been ground to a fine surface with whetstone.
5. One side (A) shows the first coat of black lacquer; on the other (B), this has been ground with charcoal, etc., to a fine surface.
6. The last and finishing coat of black lacquer (*rō-iro*).
7. Intermediate stage of another box, showing filling of joints and inequalities of wood with lacquer composition, over which is a coat of thin lacquer.
8. The first coat of lacquer on No. 7 treated as described above in No. 4, A and B; but in this case no cloth is used.
9. The second process as described in No. 5, A and B.
10. The box finished without the use of cloth.

Note.—The above are only elementary examples. In good lacquer-ware, the successive processes of applying coats of lacquer, grinding and polishing were many more times repeated. Paper was sometimes used instead of cloth by Japanese, but more often by Chinese lacquerers. In modern work, intermediate processes are often omitted for the sake of economy.

The examples are mounted on *kiri* wood (*Paulownia Imperialis*), which was frequently used as a basis for lacquer.

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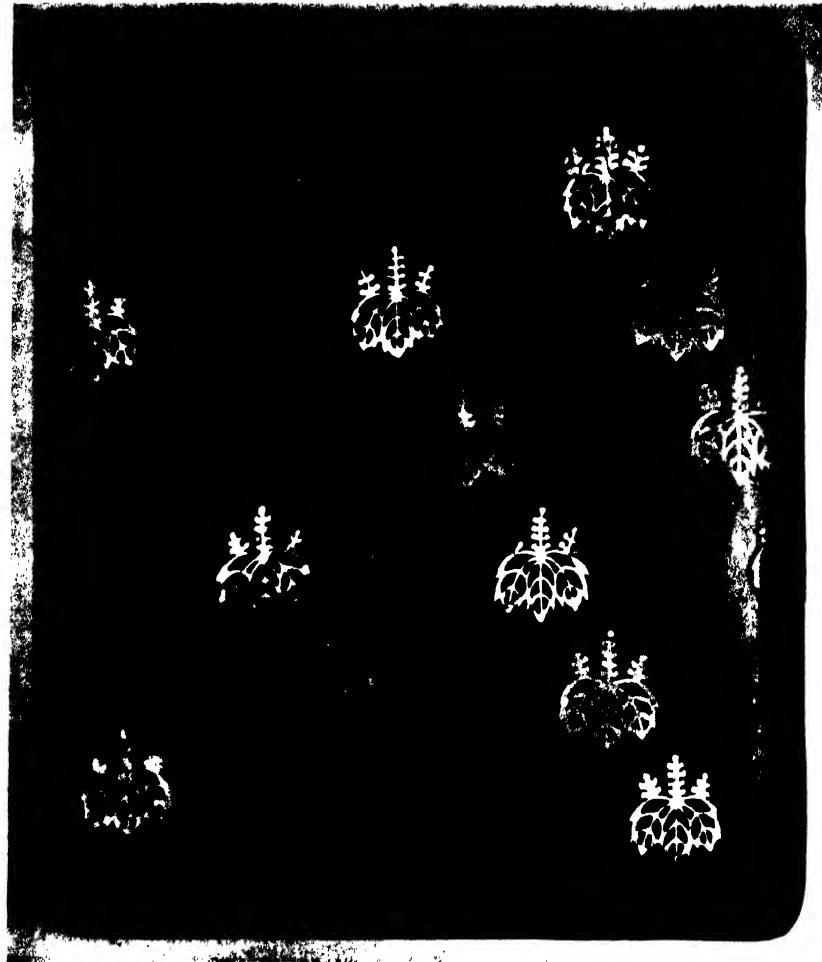
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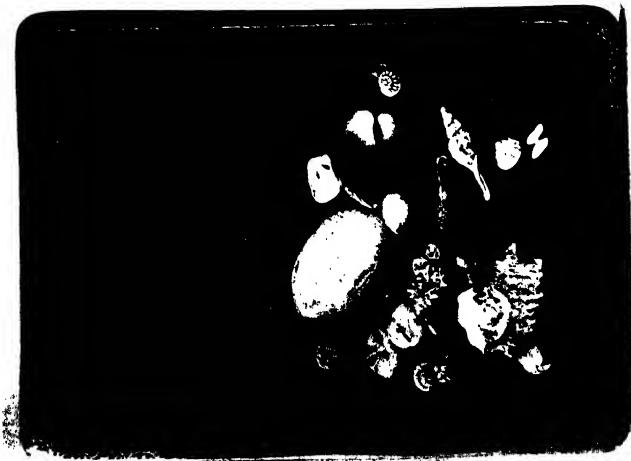
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1. Writing Box, interior of cover and box : 15th century (early).





2. Writing Box, cover; 16th century (early)

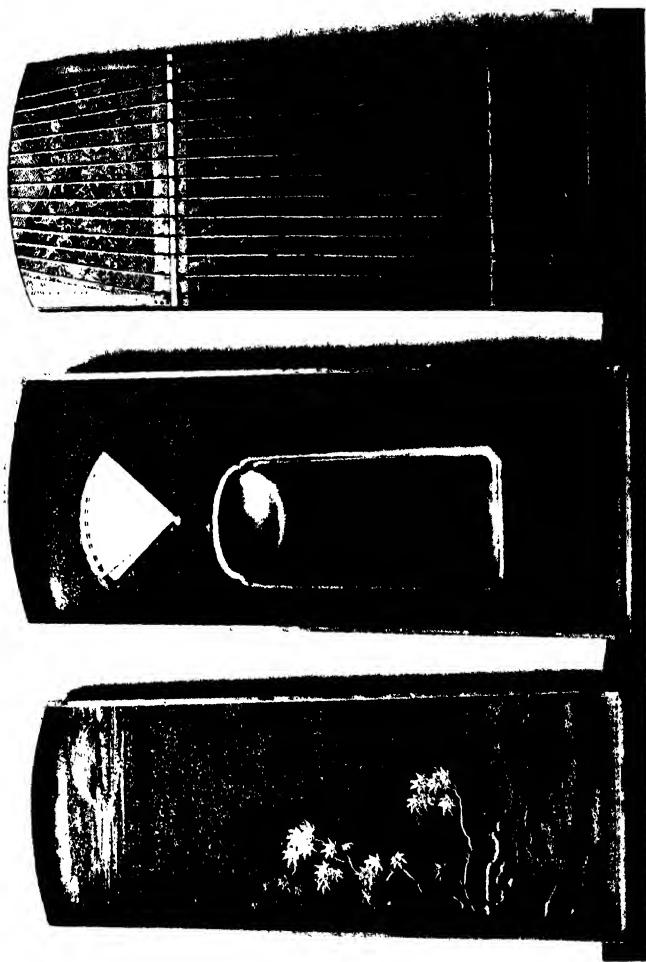


5. Writing Box, cover and interior; by Ritsū; 17th century (late).

PLATE IV

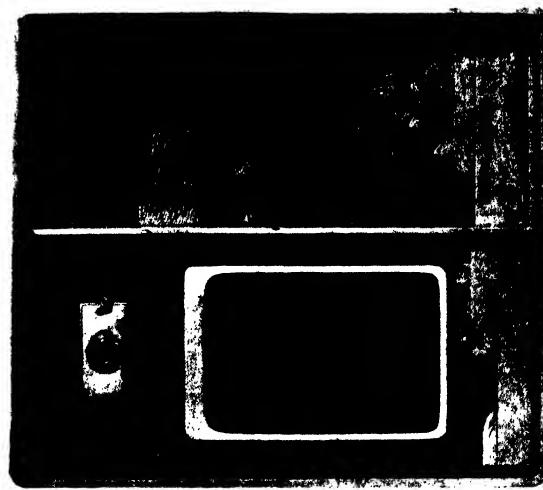
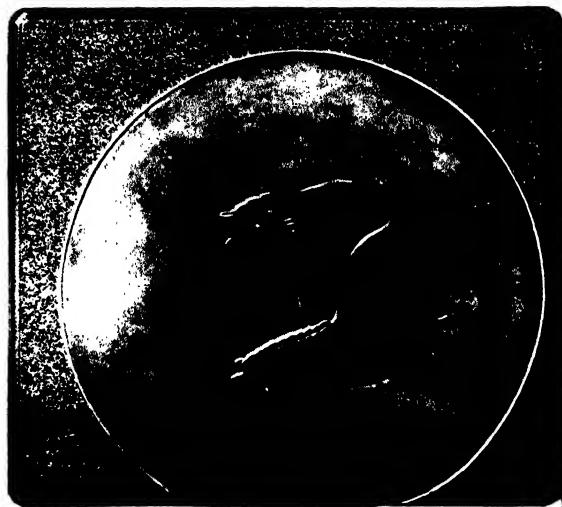


5A. Document Box, cover; by Ritsūō; 17th century (late).



10. Writing Box in form of a *Kōdo*; cover, tray, and interior; 17th century (late).

PLATE VI



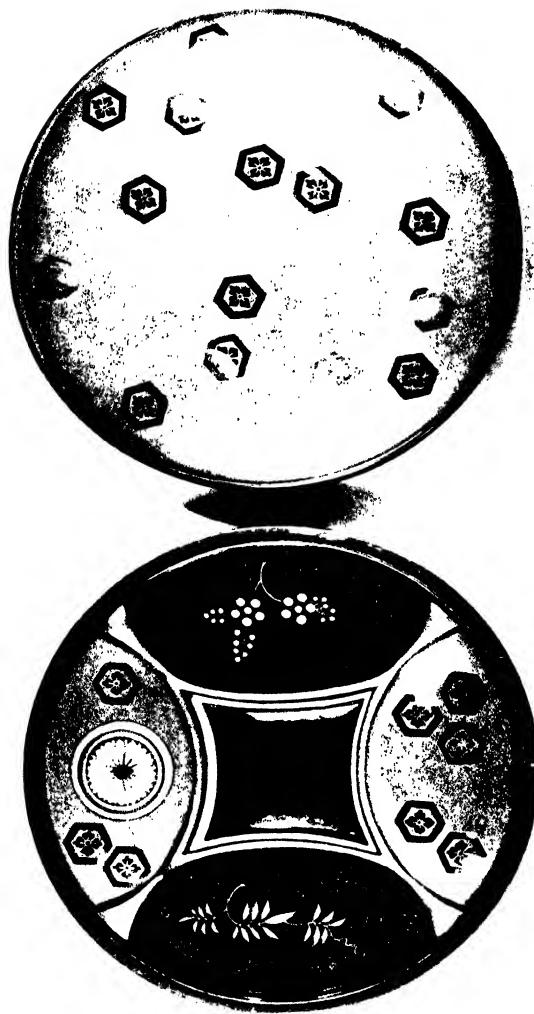
Pl. VI. Writing Box, interior and cover; 17th century (late).



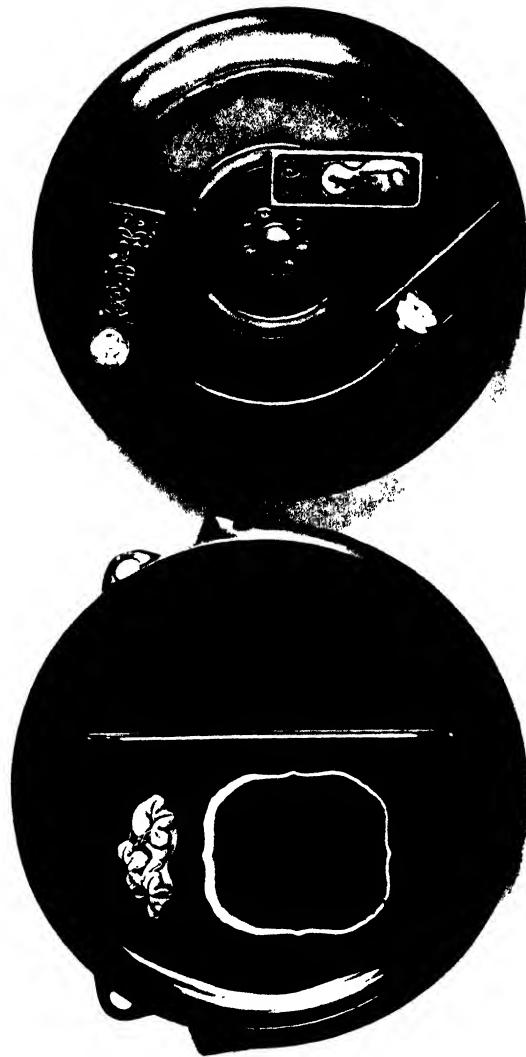
12. Writing Box; 17th century (late).



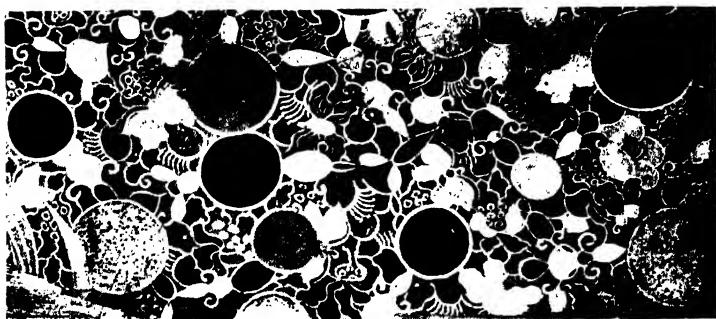
13. Cover of Writing Box; 17th century (date).



25. Writing Box, cover and interior; (Soh culture (earthen)).



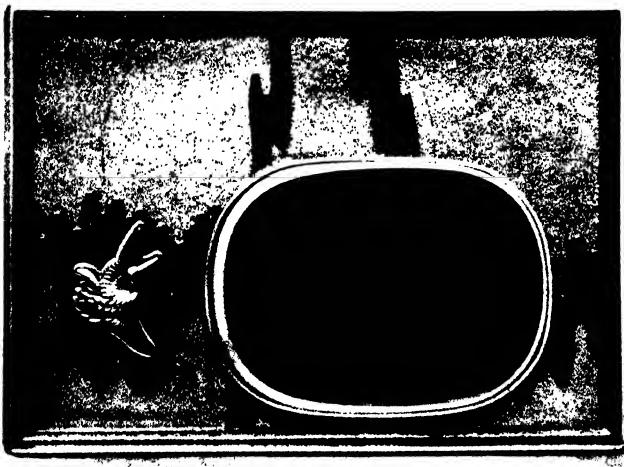
2' Wreath Bros., Worcester, Mass. b. R. H. Hesperia, test site 4; 1850 feet above sea level, 17° F.



32. Cover of Writing Box, interior and detail of exterior; 18th century (middle).



34. Writing Box, cover; 18th century (middle)



37. Writing Box, cover and interior; 18th century (late).

PLATE XIV



52. Cover of Writing Box; 19th century (early).
Kanzan and Jittoku; by Shiomi Masanari.



53. Cover of Writing Box; 19th century (early); by Shunshō



65. Table for Writing Box; with detail showing *hōzome* ground; 19th century (early).

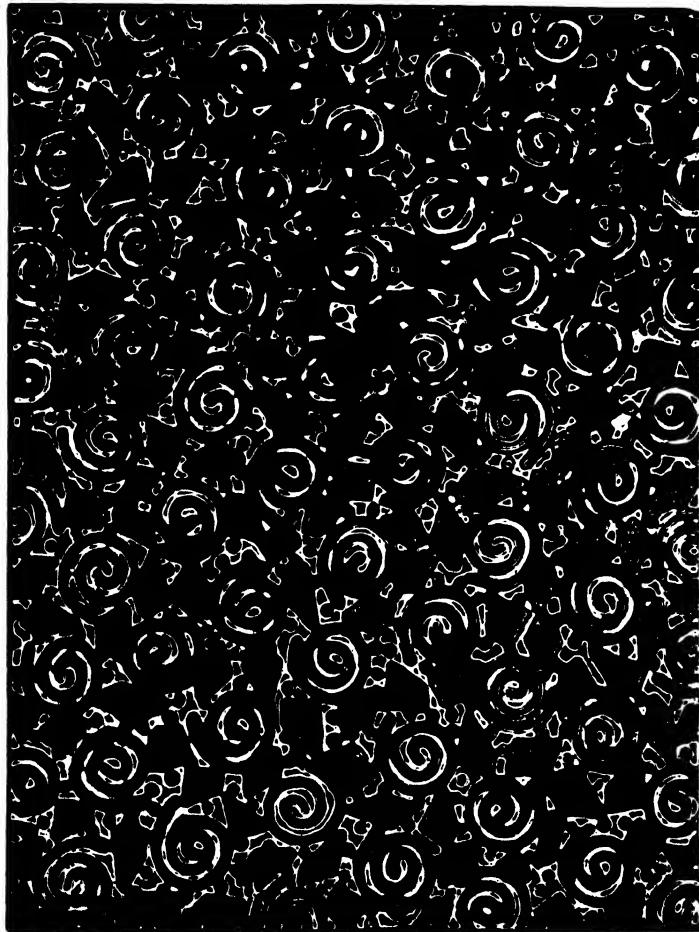


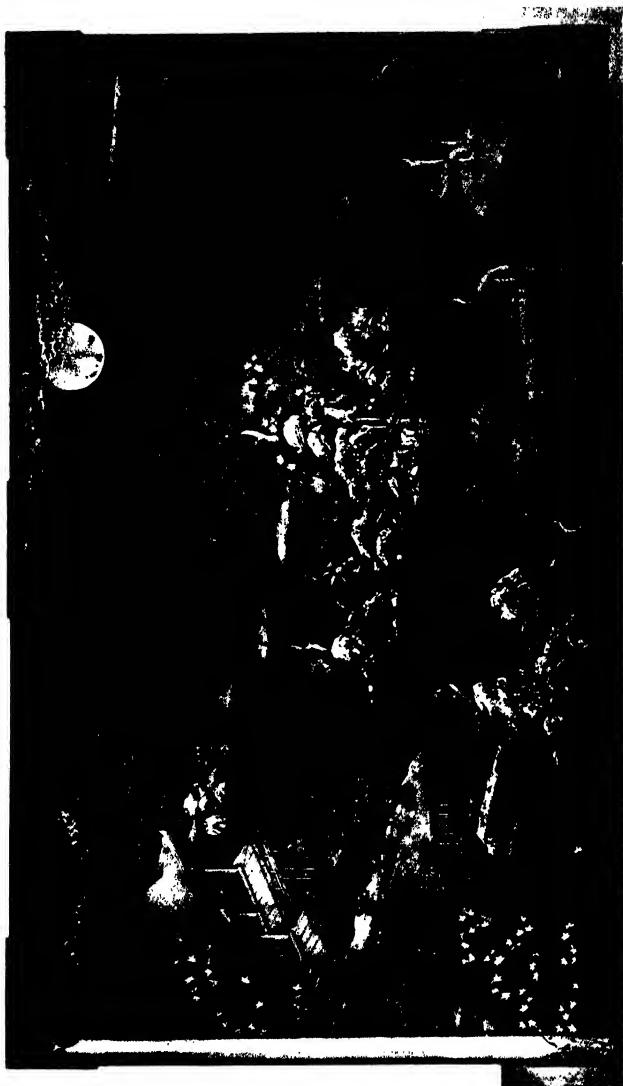
Fig. Cover of Writing Box; 19th century (early).



72. Writing Box, interior; 19th century (early).



80. Cover of Writing Box; 19th century (middle); by Zeshin.



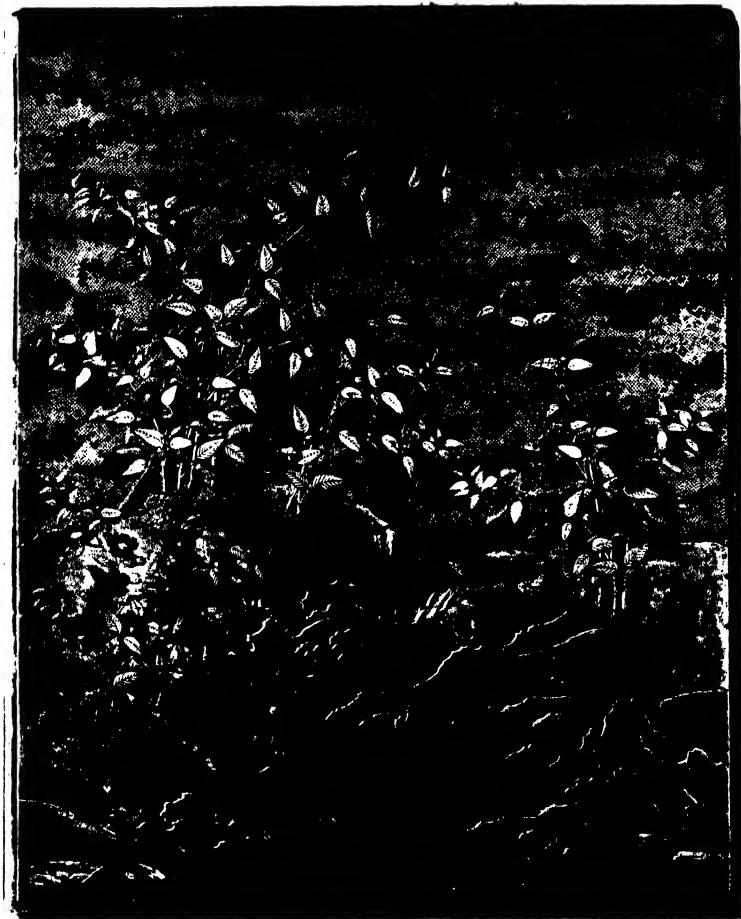
91. Table for Writing Box: 18th century (early).



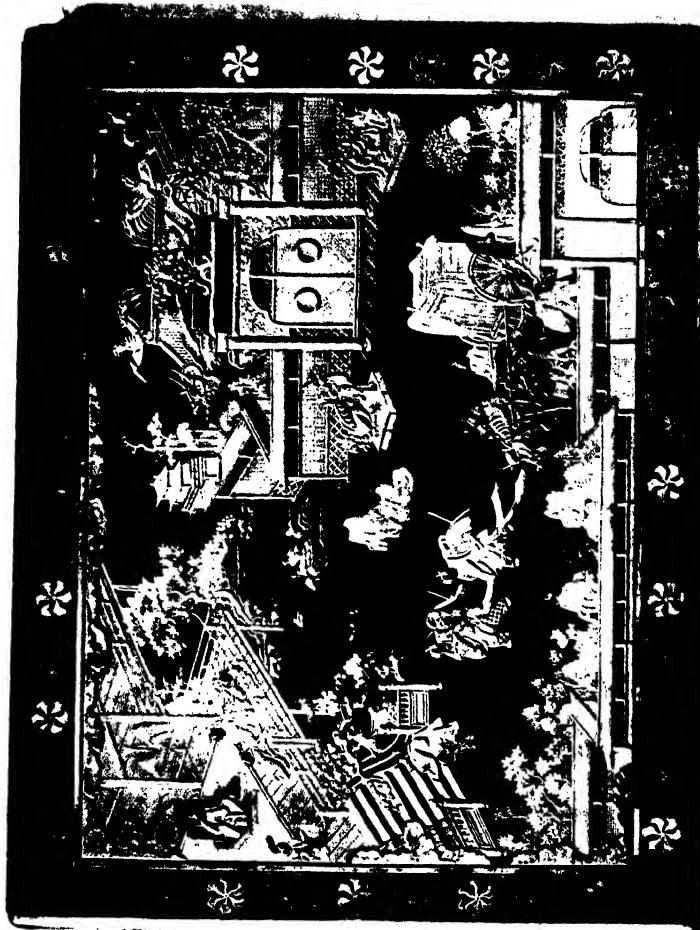
92A. Document Box; 14th century (late).



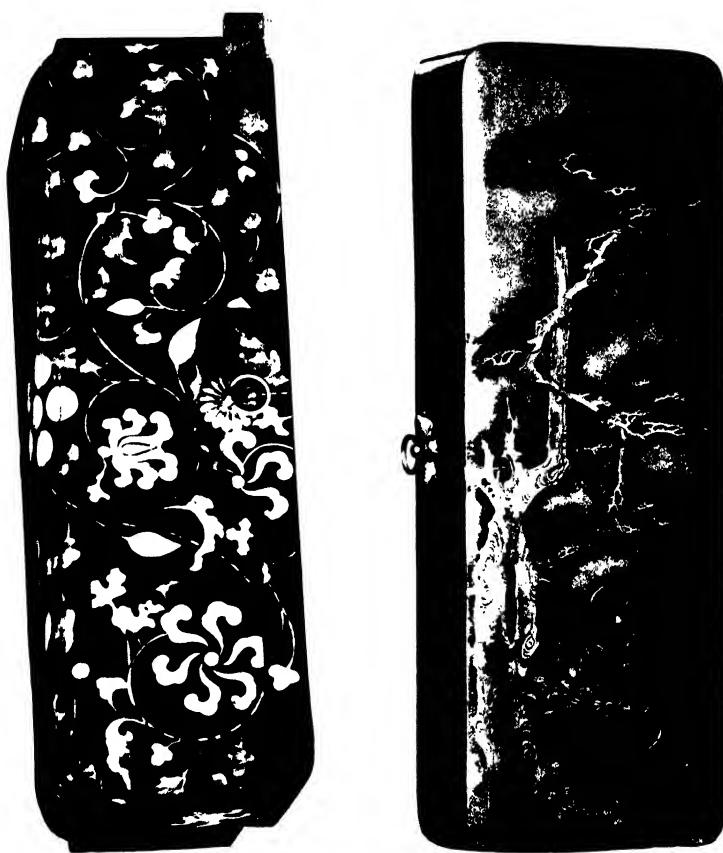
93. Drawing of Box: 17th cent. middle.



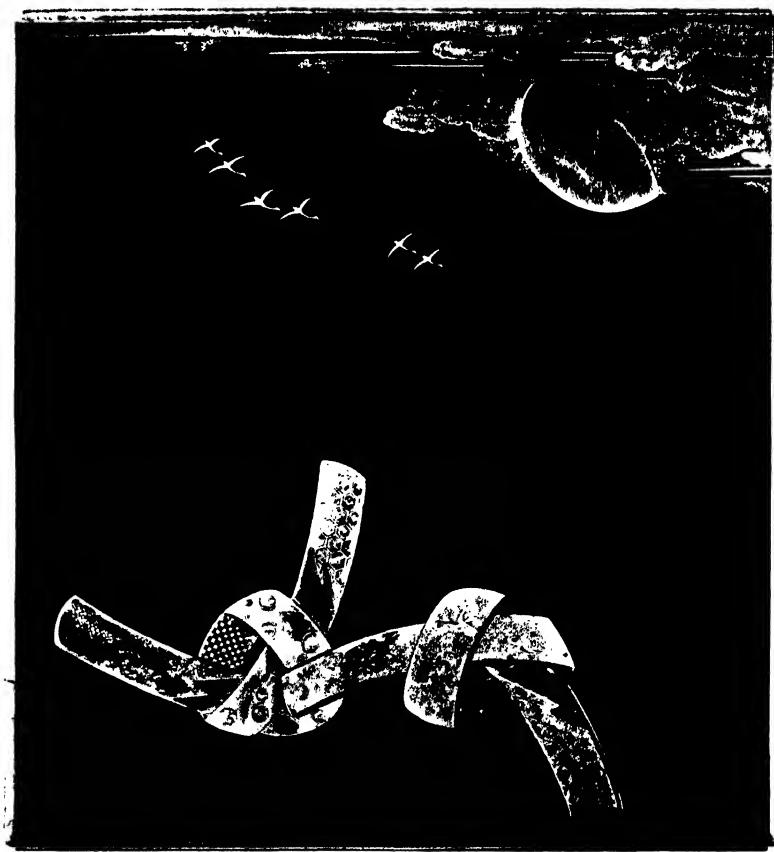
94. Cover of Document Box; 18th century (early).



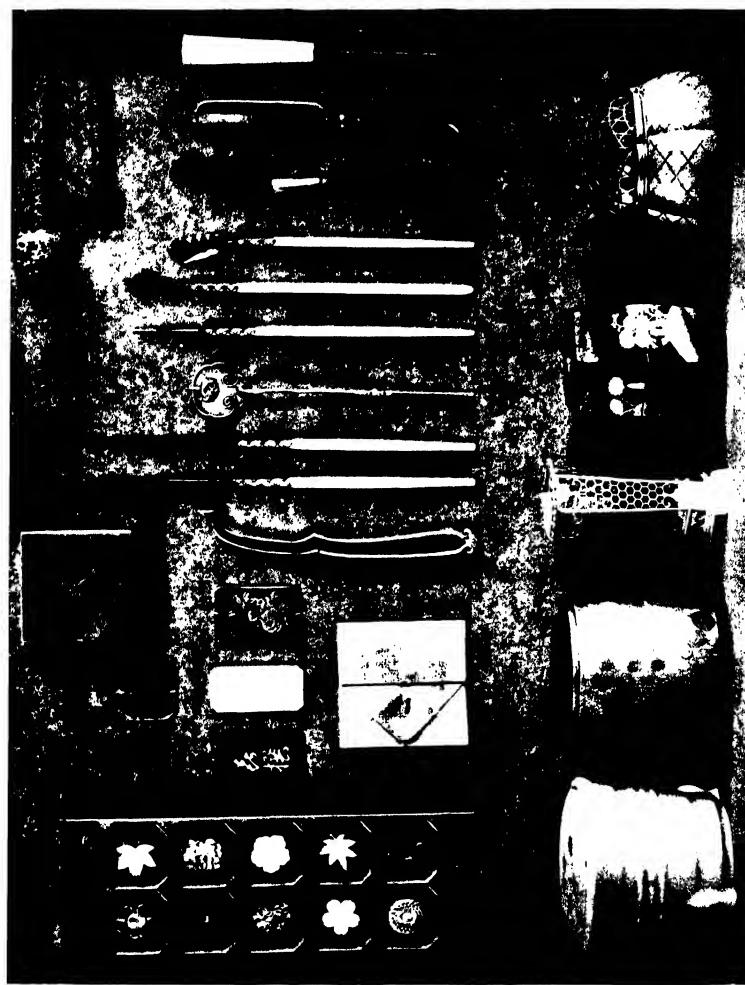
95. Document Box, cover; the interior is described in Maria Ursula Duyvis'; 18th century (middle).



Boxes for Letter, 113, 18th century (middle), 113, 18th century (lute).



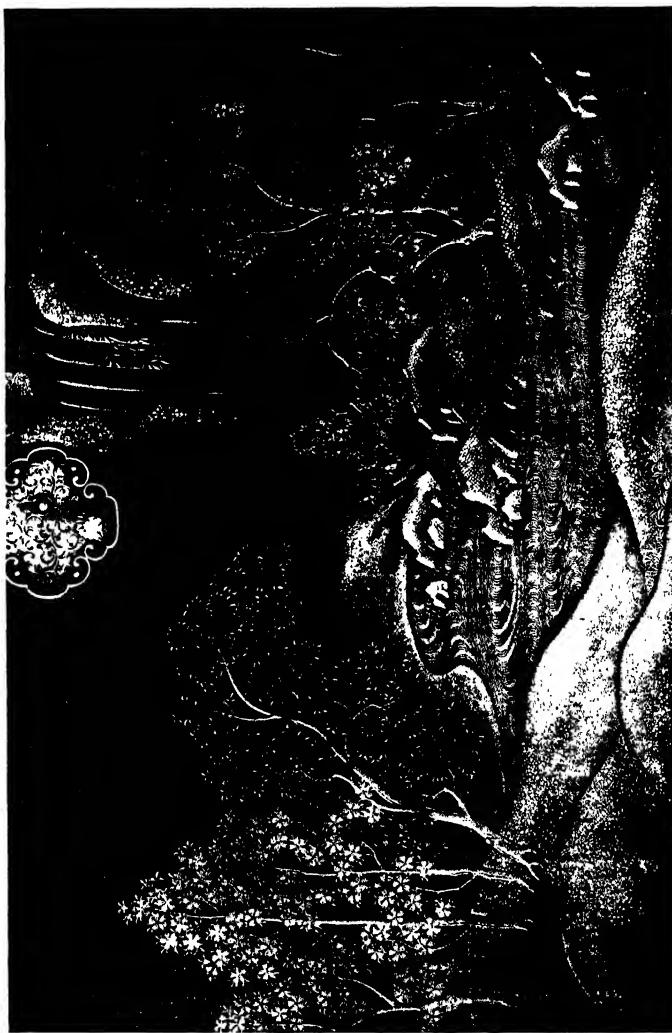
135. Cover of Cabinet for Incense Ceremony Utensils; 18th century (middle).



135, 136. Utensils for the Incense Ceremony: 18th century (middle).



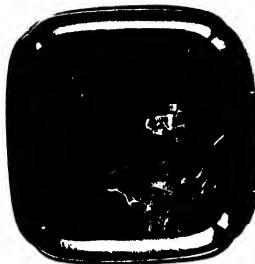
136. Cabinet or Utensils for the Incense Ceremony: 18th century (middle).



138. Cabinet of Licenses for the License Ceremony : 18th century (middle).



145. Cabinet of Utensils for the Incense Ceremony : 19th century (early).

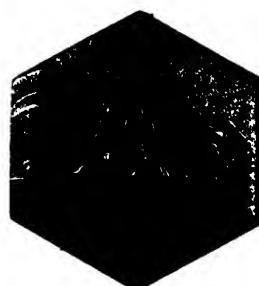


189. Interior.
342. Base.

172. Tray; 18th century (middle).
163. Cover; 18th century (early).

189. Cover; 18th century (late).
342. Cover; 18th century (late).

Boxes for Incense.



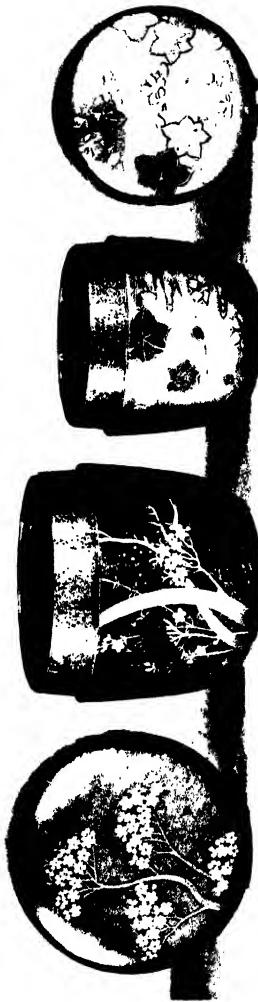
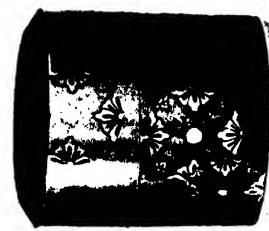
Boxes for Incense.

217A. 18th century (early).
221. 18th century (early).

220. 18th century (early).
270. 18th century (middle).



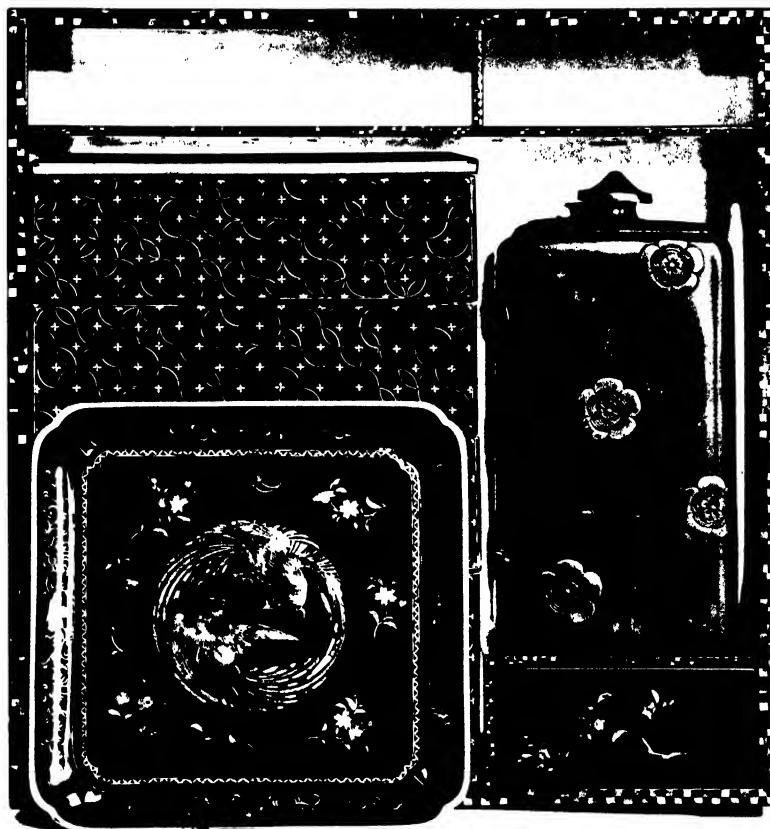
788. Box ; 18th century (middle).
449. Box for Tea Utensils ; 18th century (early).



Tea-jars.

†84. 19th century (early).
†73. 18th century (middle).
†71. 17th century (late).

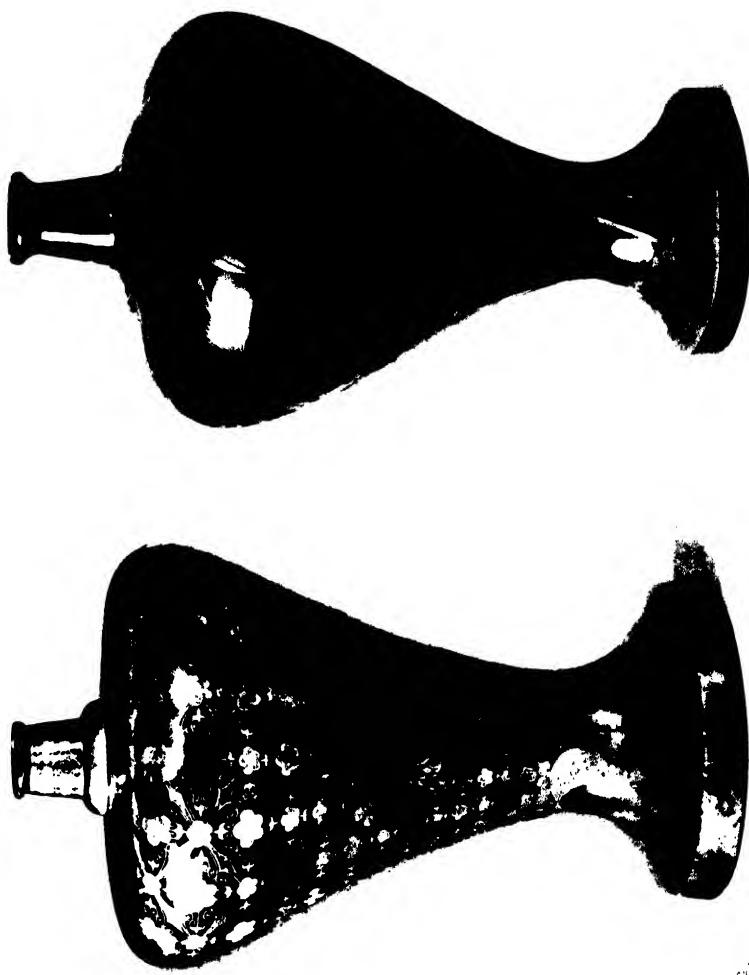
†72. 18th century (early).



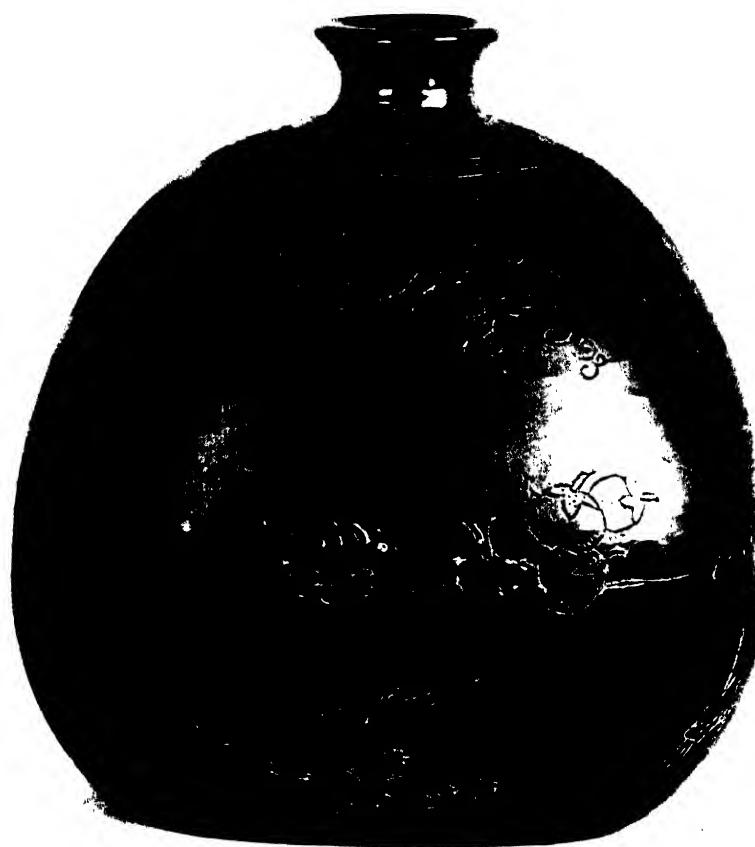
521. Picnic Set; 19th century (early).



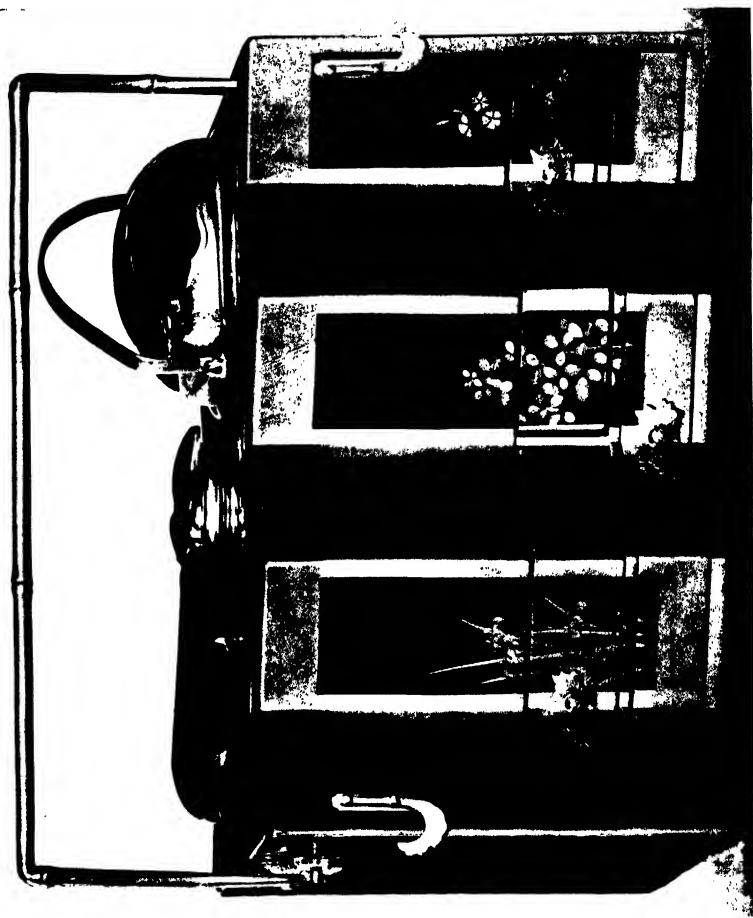
619. A Page; 19th century (early).
620. Hotel; 13th century (late).
Sake Bottles.



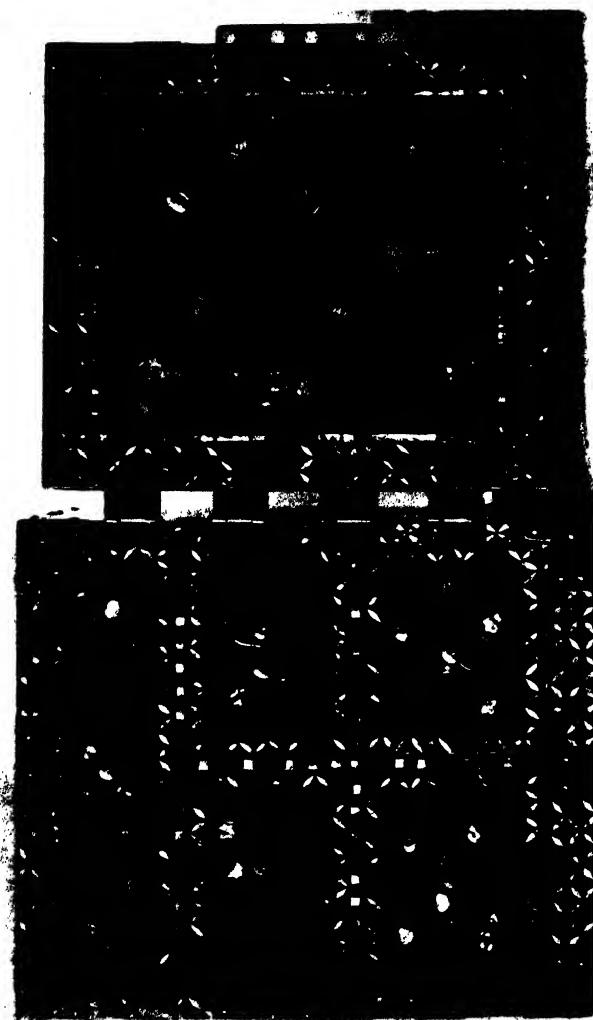
609. 17th century (late).
Sake Bottles for ceremonial use at Bugaku Dances.
607. 16th century (early).



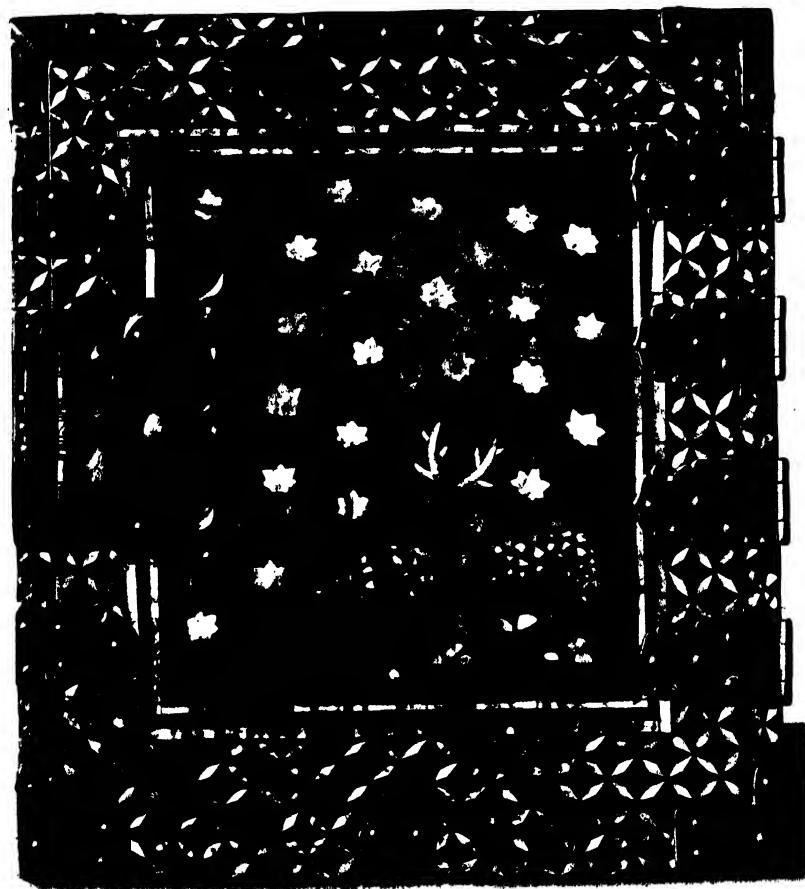
608. Bottle; 17th century (middle).



672. Smoking Cabinet : 19th century (early).



688. Cabinet, interior; 16th century (late).



689. Cabinet, exterior; 16th century (late).



Fig. I. Cabinet, front of drawers and exterior; 17th century (late).



Toft. Cabinet, front and part of interior; 18th century (late).

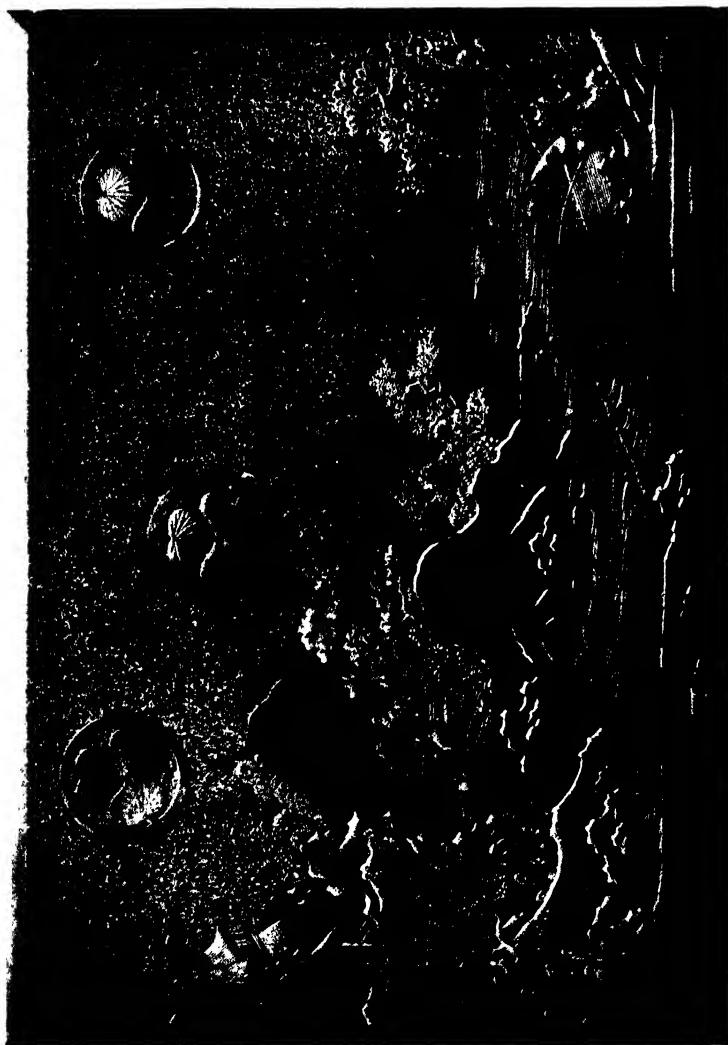


733. Panel : 17th century (late).
From the Hamilton Palace Collection.



770. Set of Boxes; 17th century (late); by Hōkkiō Kōrin.

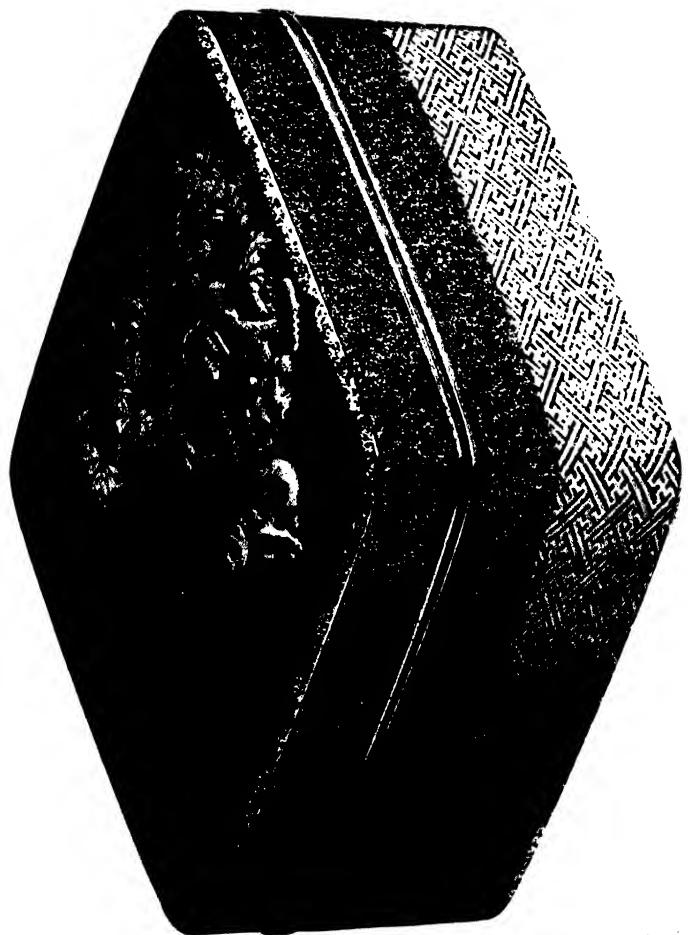
PLATE XLVI



—1. Cover of a Set of Boxes: 18th century (early).



776. Box; 16th century (late).
From the Kodaiji Temple.



781. Box : 17th century (late).

